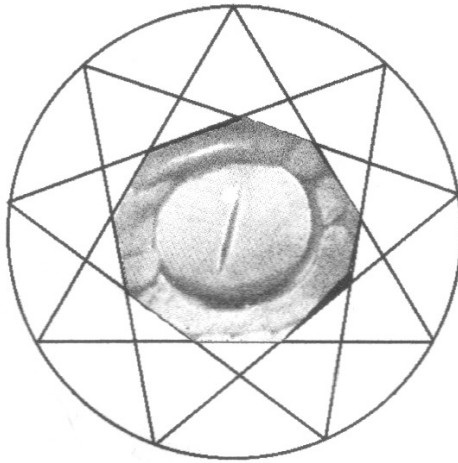


APOPHIS: Omnibus Edition

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by Michael Kelly

A Publication of the Order of Apep

APOPHis: Omnibus Edition

For Ipsissimus James Lewis:
A Remanifestation

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INTRODUCTION

Draconian magic is unequivocally a school of the Left-Hand Path. That is to say it is a school which teaches the immortalisation and deification of the individual psyche, as opposed to the Right-Hand Path which seeks to submerge that psyche within a sense of universal oneness. Draconian magic is in its very essence terrifying, alienating and antinomian, but – for the successful few – it is ultimately liberating, illuminating and joyous. It is definitely not for the faint-hearted or dilettante. Casual experimentation will prove worthless, as the act of tearing oneself from the womb of the cosmos is an exercise of Will and heroism, qualities gained only through intense struggle.

This may sound very off-putting, but so it should. Dragons in western lore are creatures of terror and death. These fearful archetypes resonate with those from other cultural roots, such as Tiamat, the Serpent of Eden and especially the Egyptian Apep, the primal serpent of Chaos.

This book takes the symbolism of the seven-headed dragon of antiquity and instructs the reader how to awaken each of these heads within his own psyche, until he truly becomes a magical dragon, a god in essence. This work is

presented in a carefully measured curriculum, which if followed will provide a steady and powerful process of awakening. The work of the heads must be approached in the order given in order to ensure consistent and reliable results. Picking and choosing may result in nothing at best or mental imbalance at worst. Experienced magicians may feel inclined to take short cuts to reflect what they have already learned. Truly experienced magicians will not do so, recognising that there is always more to learn.

The teachings codified in this book are derived from my experience as past Grand Master of the Temple of Set's Order of Leviathan and were further developed in the later independent Order of Apep. They have been tested by many strong Initiates over many years and are of proven efficacy. The first footsteps of this curriculum may be familiar from many schools of magical practice, but the Work of the later heads is, I believe, unique in print. Never before have the ultimate aims and essence of the Left-Hand Path been revealed so clearly in practical steps.

To those who will plumb the abyss of the reptilian mind, awaken the fire serpent and ultimately see through the Eye of Leviathan, I salute you!

Michael Kelly
- The Dragon Fafnir -
Winter 2009

CHAPTER ONE

THE TRAIL OF THE SERPENT

What is Draconian Magic?

Draconian magic is, by definition, magic fuelled by the symbolism and energies of dragons. Although today dragons tend to be relegated to fantasy novels (usually trilogies, of course) or fantasy cinema, their mythological roots are deep and dark. I suspect that most people with a fascination for dragons today have acquired it through fantasy rather than myth. This is not always a bad thing. Tolkien's Smaug stands upon firm and recognisable mythological roots, for instance, and the serpents who slither through Robert E. Howard's Conan stories are truly bearers of the helm of awe. But many of the dragons of popular fantasy are far removed from the Draconian spirit, becoming just another monster in a fictional menagerie. The journey of rediscovering the true essence of the dragon is an uncomfortable and terrifying experience for most contemporary people, cruelly displaying aspects of their own selves that they would rather not acknowledge. But self-knowledge and self-integration are the only true keys to

magical wisdom and magical power.

Draconian lore and practice are rarely found in any of the published books on magic. There are a few very notable exceptions, of course. Kenneth Grant's *Typhonian Trilogies* are packed full of references to the Draconian current and should be sought out and avidly devoured by all students of this present curriculum. Don Webb's growing corpus of Setian magical books – commencing with *The Seven Faces of Darkness* – are likewise indispensable for both theoretical and practical purposes. A selected, annotated reading list is included at the back of this book.

One reason that so little of the Draconian current appears in modern magical books is that it is unashamedly and irrevocably Left-Hand Path in its aims and methodologies. People are very afraid of this. The Right-Hand Path teaches that the goal of the soul is to attain a blissful union with God / Goddess / Universe, or – in the purest forms of Right-Hand Path philosophy, such as Buddhism – the very cessation of existence in a serene nothingness. The Left-Hand Path in contrast champions individual existence and ultimate Self-deification as its goal. The Universe is not a thing to lose oneself in, but a magnificent arena for play in which the Self may express and develop its own unique and indissoluble essence in an ever-expanding cycle of Remanifestation.

The first thing that the Initiate learns, however, is that he knows next to nothing of himself. The personality is a hotch-potch of parental and societal conditioning, shaped and reshaped by the media, advertising and selective education. The first tasks for the student are to strip away the accretions to finally reveal his own unsullied central core. This process of self-revelation is the first opening of the Eye of Leviathan, learning to see things – and particularly oneself – as they

really are. Even this first realisation is difficult and time-consuming, much harder work than the majority of modern people – and certainly the majority of occultists – are prepared to commit themselves to. Add to this the fact that it is always a frightening and disorienting experience that will change the Initiate in irreversible ways and you don't really need to wonder too hard why the Left-Hand Path is shunned and feared.

But why dragons? Because of their mythology and enduring imagery, certainly, but also because of their biological inheritance. Man is the inheritor of the dragon's wealth and power, as amply demonstrated in the myth of Sigurd and Fafnir. The human brain stem is reptilian in origin and the dragon thus signifies not consciousness itself, but that monstrous primeval potential which births consciousness, whose power still lies coiled deep within. Mythologically, the world was formed from the body of the primordial dragon Tiamat and human beings sprang from the droplets of demonic blood shed in that conflict of proto-Gods. Many dragon myths conceal great initiatory secrets.

The Left-Hand Path conjures different images in different minds. The term originated in India, where it referred specifically to those sexual magical techniques which accelerated the soul on its journey. In this early context, its goal was seen as no different from that of the Right-Hand Path: cosmic union, or oblivion, depending upon your interpretation. The difference between the Paths lay in the sexual methodology, in the deliberate breaking of social and moral taboos to free the soul from its enthrallment to orthodoxy, and in the emphasis it placed upon the female. The Left-Hand Path offered a much quicker, but much more dangerous, route to the top of the same mountain.

The term evolved with time and cultural changes,

whilst retaining its underlying qualities and methodology. In the Victorian era, the phrase had passed into the West via Blavatsky and her writings, and the gentlemen and ladies of organisations such as the Hermetic Order of the Golden Dawn would mutter about it under their breath with dire warnings, equating the Left-Hand Path with Black Magic. It is not difficult to understand how such sexually explicit practices were regarded in those straitlaced times.

Aleister Crowley – without doubt the most renowned magician of the last century – is often termed a Black Magician by the ignorant, indeed he would sometimes claim to be one himself when the mood took him. But Crowley's philosophy and practice are contradictory in this respect. In his writings he seems ardently Right-Hand Path, but his huge ego and zest for life mark him to the Left. He heaps scorn upon the 'Black Brothers' who close themselves up, but these changeless shells he describes bear no relation to the Self-transformations of the true Left-Hand Path practitioner. Crowley's writings, whilst pivotal, are a mass of contradictions on this subject. He seemed torn between his own early training and his personal magical experience. But it must be said that the central core of his teachings, *The Book of the Law*, is utterly Left-Hand Path in tone and implication. Ipsissimus Crowley's work remains invaluable and Don Webb's recent book, *Aleister Crowley: The Fire and the Force*, at last provides us with a coherent Left-Hand Path analysis of Crowley's system and philosophy.

In purely practical terms, Crowley's use of sex in his 'Magick' and the antinomian role he adopted as the Great Beast 666 were absolutely Left-Hand Path methodologies and they certainly led to his strait-laced contemporaries labelling him as such and shunning him in consequence. Then the novels of writers such as Dennis Wheatley introduced the

phrase to the wider reading public. These twin factors – the notoriety of Crowley and the romances of Wheatley – irrevocably equated the Left-Hand Path in the West with the practice of Satanism.

Rather than kick against this association, the Left-Hand Path thrived because of it. In 1966, Anton Szandor LaVey, who had long held spooky soirées and occult ceremonies at his San Francisco residence, formally established the Church of Satan as a vehicle for his philosophies. LaVey produced a streamlined and utterly pragmatic system of magic which focused upon personal power and satisfaction as its *raison d'être*, Indulgence being his watchword. A born showman, LaVey played his role as Satan's High Priest to perfection. When he penned his grimoire, *The Satanic Bible*, it wasn't published as an in-house pamphlet, but as a hugely popular mass market paperback.

While this was going on, Kenneth Grant, who had studied under the tuition of the aged Crowley, benefitting from his mentor's entire lifetime of experience, had been operating the New Isis Lodge of the Typhonian O.T.O. Mingling Crowley's teachings with those of his other friend and teacher, the London artist / occultist Austin Osman Spare, Mr Grant breached a wide expanse of new territory. He began the process of writing his discoveries in the volumes of his *Typhonian Trilogies* series, commencing with *The Magical Revival*. Mr Grant has deliberately never presented his books as practical manuals, but for those already practiced in Crowley's methodologies, a complete and working system of Left-Hand Path Qabalah can be mined from these volumes, which feature the Left-Hand Path staples of sexual and Draconian magic heavily.

Meanwhile, dissent within the Church of Satan led to Magister Michael Aquino resigning from the organisation,

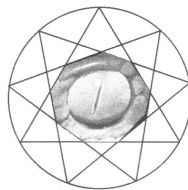
along with several other high profile members. Dr Aquino invoked the Prince of Darkness for guidance and was hailed by Set, the ancient Egyptian deity who is the earliest Form of the Lord of Darkness conceptualised by (or revealed to) man. Set inspired Dr Aquino to write a document entitled *The Book of Coming Forth by Night*, which defined a new philosophical and magical Vision and severed the Left-Hand Path in the West from the Judeo-Christian taint inherent in Satanism. The Temple of Set, founded in 1975, remains the foremost global initiatory school of the Left-Hand Path today. A full account of Left-Hand Path history and philosophy up to this point may be found in *Lords of the Left-Hand Path* by Stephen E. Flowers.

Within the Temple of Set, it became the practice for the Masters of the Temple to establish Orders, specialised schools in which they could concentrate their particular brand of teaching. James Lewis, one of the Temple's earliest Masters and a man with a fascination for the serpentine, founded the Order of Leviathan. The Order was established to investigate the implications of the 'Statement of Leviathan' in Michael Aquino's inspired piece of writing entitled *The Diabolicon*. The Order fixed its view firmly upon the future evolution of the Initiated Self and abandoned the traditional theatrics of magic in favour of a direct and focused application of the Will. At the time of the Order's founding, Magister Lewis sought guidance through a series of 'Apep Workings', which charged him to "teach them immortality". The immortalisation of the psyche became a central focus of the Order of Leviathan, ultimately giving rise to the magical process and philosophy of Remanifestation, the cornerstone of contemporary Draconian magic.

In 1996, Ipsissimus James Lewis stepped down from his position as head of the Order of Leviathan and I assumed

the post of Grand Master. I worked hard to consolidate the breakthroughs he had made and put his ideas fully into practice. The Order ritual at the 1996 Temple of Set Conclave at which I assumed the Grand Mastery was quite deliberately the most outrageously theatrical we had ever staged, "with a thousand elephants" as the saying goes. But it was a last hurrah. I formalised my predecessor's Vision of magic worked "by force of Will alone" and at the Munich Conclave a couple of years later, the Order Working took place in a darkened room without ritual robes, without props or paraphernalia, without a script. All who attended avowed it to be one of the most intense and devastatingly powerful group Workings in which they had ever participated.

Among my teachings as Grand Master were those core discoveries which form the basis for much of the material in this book. Having honed magical practice down to its barest, most spartan, essentials, I was able to intuit a new, more accurate, model of how exactly magic works. This new model I termed the Magic of the Void. Using this model, I was able to chart the inner process that motivates magic and strives for the immortalisation of the psyche. This process I termed the Magic of Desire. From these twin Understandings, I was able to prepare my personal Seal, the Eye of Leviathan, pictured below, which contains all of the Secrets of Draconian magic in symbolic form. All three of these things are discussed in great detail in this book.



In time, I too stepped down as Grand Master of the Order of Leviathan, passing its reins to another, whilst I took time to reflect upon my teachings and allow them to gestate. I finally resigned from The Temple of Set – which should not be interpreted as any kind of criticism against that fine initiatory school – as I knew that I needed to forge something new as a vehicle for my teachings, something fully harmonious with, yet distinct from, the Temple in which I had earned my Mastery. Thus I established the independent Order of Apep as a Remanifestation of my own focal teachings within the Order of Leviathan. To inaugurate the Order, I performed a fresh series of Apep Workings to establish a resonance with those upon which James Lewis had founded the Order of Leviathan so many years before. The revelations were astounding, reforging my ideas into a coherent curriculum which framed itself around the ancient and powerful symbolism of the seven heads of the primordial serpent. This curriculum was introduced in the Order's journal, *Apophis*, and is now explained in full in this book, so that others may tread the trail of the serpent. The full record of the Apep Workings which shaped the curriculum is also reprinted in its proper place in these pages.

The Order of Apep is an umbrella beneath which Apepian Initiates can share their work and ideas. This process continues and new projects are underway at the time of writing. In late 2005 I began the process of preparing the Order's teachings for wider circulation in this book. I do this not only to share what we have learned and to encourage others to seek the innermost secrets of their souls, but also as a very deliberate act of Draconian magic, in the sure and certain knowledge that the seeds thus cast into the world will bear strange fruit and that a new turn on the initiatory spiral of Remanifestation will be discovered in consequence. I

await it eagerly.

An Unholy Trinity

Draconian magic is not pantheon-specific and the Initiates of the Order of Apep have worked extremely effective magic within the traditions of the Egyptians, the Teutons and the Enochian deities, among others. The actual faces and identities of the god-forms invoked are thus largely dependent upon the affinity, aesthetic and cultural / genetic imprint of the individual practitioner.

In all cases, however, it will be found that three major archetypes or Forms predominate within the Draconian initiatory process and none of these may be safely excluded from the Work. Indeed, there will be no Work at all unless the Initiate can forge a vital personal link with each of these divine beings, learning to recognise their promptings without self-delusion, and to act decisively upon the guidance received.

The first of these Forms is the Lord of Darkness, the God of Consciousness. The second Form is the Scarlet Woman, the Goddess of Desire. The third Form is the Serpent, the Force for Remanifestation. Each of these is discussed in some detail below. Through the Initiate's interactions with these Deities, a new personal God will ultimately arise if all is well done. This is the personal Daemon – also called the Holy Guardian Angel by other nomenclature – which will be discussed later in this book in its proper place.

The Lord of Darkness

The Lord of Darkness is, first and foremost, the God of Consciousness. It may seem strange that consciousness – the primary defining factor of human existence – is said to be derived from the Prince of Darkness, the Devil. But this is true in any mythology you might care to examine. In the Biblical Eden myth, humanity is given self-awareness through the prompting of the Serpent to taste the forbidden fruit. In ancient Egypt, the dread Set was the champion of individuality, the Self-willed rebel in a structured and inflexible society. He was the God who was against the Gods. In Greek mythology, humans acquired consciousness only when Prometheus stole fire from heaven, a consciousness that the jealous Gods never intended mankind to have. In Northern myth, man was granted consciousness, intelligence and being as a tripartite gift from the grim and dark God Odin. And so the list goes on. In each case, man's consciousness and sense of Self is bestowed upon him by a dark entity – itself a conscious and rebellious being – in defiance of the laws of conformity.

The Lord of Darkness – the giver of the Gift of Self – is thus the primary Deity of the Left-Hand Path, since the purpose of that Path is the deification of Self itself, the exaltation and development of that Gift to the maximum degree.

In each mythology, it is the Gods of Darkness who have given consciousness and self-determination to the human race. The conventional Deities of the Right-Hand Path and the establishment chastise these Dark Gods and their followers, branding mankind as willful and rebellious, demanding our obedience and a return to subjugation. In Judeo-Christian myth, we are worthless sinners who must

renounce our own wicked desires and throw ourselves upon the mercy of God; our sole purpose is to worship him and to practice self-denial. In Egypt, the dominant cults insisted upon adherence to the social codes, living life according to the strictly regulated dictates of religious law. Obedience, self-denial, servitude: these are the creeds of the Right-Hand Path which are present in every majority religion wherever you may look. They are contemptible and an insult to our own conscious existence.

However, the Dark Gods strike against these attitudes. In Norse lore, Odin slays the monolithic giant Ymir so that a new and lively world may be born. He infuses humanity with consciousness and ecstasy so that fresh innovations and joys might arise through our genius. He foresees the need for change in this seething transformative matrix – Ragnarok – and employs His cunning and craft to ensure His own metamorphosis and rebirth through that change.

In Egyptian mythology, three events in particular stand out as we examine Set in His role as Lord of the Left-Hand Path. Firstly, He is Self-Created. He is not born in natural fashion, but tears Himself out of the constricting womb and into manifestation. He then bestows His Gift upon mankind, granting the spark of individual identity and Self-awareness to our species. In the mythology, He becomes the murderer of Osiris, the God of the Dead, who stifles creativity and individuality in his confining mummy wrappings. Set effectively slays Death itself.

Set is not a comfortable or docile God. On the one hand, He can be a spirit of fury and passion; on the other hand, He may be as cold and calculating as a reptile. But He is always Himself, never a slave. To humanity He gave the capacity to rebel against constraints, the ambition and vision to reach for the stars, the Will to live as free and passionate

beings instead of docile sheep subject to the whims of others. Indeed, He placed deep within the core of our species the Divine Fire of a God – the Black Flame – that we may have the capacity to become as He is.

These things, of course, come at a price. The sad but simple fact is that the constricting and choking religions of the Right-Hand Path are a true representation of the hopes and opinions of most people. When faced with the infinite expanse of space and the eternal sweep of time, most people are horrified by the realisation that their own minds are seemingly also limitless and that an entire universe of imagination and subjective reflection lies within them. In the face of immensity, their first reaction is to deny it, to run and hide themselves under a rock, terrified by their own freedom and potential. Thus they seek out and serve gods, priests and politicians who call them sinners and deviants, condemning the blasphemy of selfhood and compelling conformity, obedience and a comforting narrowness of vision. And, inevitably, those who defy these strictures and revel in their self-awareness and consciousness are labelled heretics and destroyed in the most brutal manner possible, agonies inflicted upon them to reflect the pain felt by those blind bigots whose feeble inner eyes cannot bear the brightness of an ascendant star.

So I do not begin to pretend that the Left-Hand Path is for everyone. It is for a certain kind of mind, an outsider who shuns comforting conformity and accepts his own essence as the sole reason for his being. It is for the pioneer who desires to push back the furthest frontiers of knowledge and possibility in his quest for beauty, new experience and further becoming. It is for those who see life in all of its comedies and tragedies as Play, a glorious kaleidoscope of metamorphosis, a thing of joy even in its most painful

moments. It is for those who can speak with thunder in their voices the watchword of Set: "Xeper: I have Come into Being". If you are not one of these people, then Draconian magic is not for you and it can only bring you terror and misery. To you I would say, go on your way and enjoy life in comfort. There is nothing for you here.

But for those who rejoice in their identity, in their status as self-aware and unique beings, for those who seek to catalyse and actualise that essential Selfhood in the ultimate goal of Self-deification, for those there is no greater God or role model than Set, who tore Himself from the constricting womb, who became an untamed force of war and storms, who ignited the same Flame of non-conformity in humanity and who ultimately slew Death itself. In order to focus and Remanifest my own personal Work, I resigned from the Temple of Set after a ten year period. But I retain my status as a Priest of Set in my inmost being and always will. Set is the oldest historical expression of the Lord of Darkness known to our race and His image, mythology and living Essence confirm Him as **the** Prince of Darkness.

Moreover, Set is a God totally divorced from the Judeo-Christian world model. He is not a Devil forever subservient to an omnipotent, omniscient overlord who moves in mysterious ways. He is the God against the Gods of stasis, the one who champions the cause of the heroic – or indeed anti-heroic – individual against the homogenising mass and He does so with terrible force. Lust, ecstasy, ferocity: these are the attributes of Set and His Priests. But not as debilitating addictions; they are epicurean manifestations of Will, exultant power rather than guilt-ridden wretchedness. Set is not the underdog Devil of Christianity, He is the conquering power who will not be constrained. Set is not Anti-Christian per se: Christianity is simply irrelevant, it

doesn't matter.

We might pause to ask why a being such as Set would bother to bestow the Gift of consciousness upon our species. There are two possible reasons that spring to mind (additional, more complex, factors will no doubt occur to you as your Initiation progresses, but these initial considerations are the principal pair). Firstly, we might as well wonder why human magicians seek company. Why join Orders, Temples, and so forth? Partly for company, partly for like minds to test our ideas on, who can provide feedback and enthusiasm – or correction and criticism when necessary – thus inspiring us to further Becoming. Since our own consciousness must by definition be similar to that of its Giver, we can presume that Set too desires companionship. Indeed, in Dr Aquino's *Book of Coming Forth by Night*, Set's Initiates are bidden to approach Him as they would a friend.

The second fundamental reason behind Set's Gift of consciousness to our species is to assist Him in retaining His **own** sense of Self. Consider a being in Set's position, the Universe responding to His Will and reshaping itself according to His Desire. The Universe would become a simple mirror of Set, reflecting and expressing His every thought. He and it would ultimately be indistinguishable, He would lose His boundaries, His sense of Self as a separate entity would be gone. In the end, He would inevitably succumb to inertial sleep and consciousness would once again be lost. It is by our differences that we define ourselves and in order to remind ourselves of who we are and what vitalises our essence, our Wills need to meet with resistance, with something which is not us and which may be moving at a tangent to our plans, forcing us to adapt and reevaluate. So it is with Set too. He is a warrior, who loves a challenge. He therefore bestows consciousness upon other creatures as a

magical Gift. Now the Universe will be pushed and pulled in many directions by many Wills, some greater, some lesser. But it will no longer be a simple mirror of Set. Now He may pursue His purposes, striving to overcome conflicting currents, winning through might rather than default. With every action, His own identity is reasserted and He no longer risks absorption.

It is interesting to consider that having instilled consciousness within our species, Set is loathe to interfere further. We have been granted the capacity for free Self-Will and this Gift is all we're getting. If you find yourself in a tight spot, there is no point in calling upon Set to get you out of it. At best, He will not do so: at worst, He will be angered by your weakness. He has given us the intelligence and the Will to determine our own fate by our own thoughts and actions. For Him to intervene further and sort out our problems for us would be to demean and deny the dignity of His Gift of Self-determination. In effect, it would be to take away from what He has already given.

This being the case, you may ask what purpose there is in approaching Set at all? There are two reasons for doing so. The first is a form of bond known only by those who are truly free: it is a bond of loyalty and honour, a desire to openly acknowledge the one who made us what we are. The second is that Set delights in fellowship with those who actively exercise His Gift to remake themselves and their worlds. To such, He may reveal His own purposes and insights in an exchange of essence, which may ultimately give rise to a new Priest of Set, one who may speak with the voice and authority of the Prince of Darkness. This is a touching of souls, in which each is enriched by the other, yet retains its own Being.

The Scarlet Woman

Mythologically, Set had three wives, each one of them 'ball-busting bitches', to quote a contemporary Priestess of Set. These were Nephtys, Anat and Ishtar. Nephtys was an Egyptian Goddess, the other two were imported foreign deities of war and eroticism. None of them were shrinking violets. Perhaps in bestowing these three powerful wives upon Set, the other Egyptian Gods may have hoped that the women might succeed in taming Him a little. They did not. Instead, the influence of these Goddesses inspired Set to even greater ferocity.

The Mystery of the Scarlet Woman (or the Daemon Lover if you are female) is the Quest for the Other. Love is the Law of Creation. Two bodies combine and a third is produced from their coupling. This is true on all planes. On the atomic level, atoms meet and combine to form more complex molecules. These molecules again create more complex and specialised forms until living systems ultimately arise. Atoms themselves are sustained by the relationships between sub-atomic particles. Complex living systems mate and produce offspring which are unique combinations of the properties of both parents and a little more besides. On a cosmic scale, clouds of gas and dust and the force of gravitation can ultimately birth suns and planets. Yes, Love is the Law of Creation and since magicians are particularly creative, Love is a powerful force in us and through us. We Understand it, Need it and wield it.

As has been said above, Set was not chained by His three wives, He was inspired by them and in Don Webb's *Book of the Heb-Sed*, Set speaks openly of His Beloved, whose secret name is 'Victory'. This is Norea, the true name of His wife Nephtys (Nephtys being a title rather than a

name). Magical Love must always be inspirational and liberating rather than restrictive and confining; it is the beauty of starlight, not the stuffiness of convention. As Aleister Crowley put it, "Love is the Law, Love under Will". Magicians – who are great lovers – must ensure that they always love greatly.

We may pause at this point to consider why this is so important an issue for a practitioner of the Left-Hand Path. To do so, we must first remind ourselves what differentiates us from the Right-Hand Path. Our Western cultural bias means that when we think of the Right-Hand Path, we immediately think of the Judeo-Christian religions which have diseased our society for centuries. In truth, however, these are corrupt distortions, a combination of Right-Hand Path self-negating philosophy and the fanaticism of power-hungry clerics who use that philosophy to tyrannise others because of the loathing they feel for themselves.. If we want to see a pure example of the Right-Hand Path, we must look to the gentler philosophy of Buddhism, which we of the Left reject because of its defeatist goals rather than its rabid guilt. Buddhism holds that sorrow is a bad thing and that sorrow is a result of desire: we desire that which we don't / can't have and this makes us miserable. Thus, the Buddhist seeks to eliminate desire and enter instead a state of inert bliss. The Left-Hand Path, however, holds that sorrow gives value and meaning to life and is a powerful galvanising force. If you feel sorrow, it signifies that something in your life was valuable and precious enough for you to feel its loss keenly; this is a positive thing. Life is an adventure, a Quest, a thing of Beauty. For us, Desire is our greatest strength.

The whole question of Desire and the Sense of Beauty is explored in some considerable depth in the Work of the fifth head of Apophis, presented later in this book. But at its

most basic level, the Scarlet Woman Formula is what keeps the magician fresh. She represents all that the magician holds sacred and holy, all that he strives towards and yearns for. She embodies those qualities found within his own Self which are not yet manifest and She also embodies those qualities in the Universe outside of his Self which complement him and make him complete. However, it is a serious error to see Her as merely a projection of these things. Above and beyond these, She is a Being and a Power in Her own right.

It is obvious from the above that the true Scarlet Woman is a Goddess, not a person. It is, however, only natural that magicians will seek to find a suitable fleshly partner through whom She may clearly manifest Herself to them. Aleister Crowley certainly did, having a whole stream of mistresses in his quest to find Her in the flesh, most notably Leah Hirsig. But in his Magical Record he makes plain his love for Babalon first and foremost. Several contemporary Magi of my acquaintance also seem to have found that fleshly partner who best incarnates their aspiration.

In most love affairs, it is said that relationships should be built upon compromise. This is not so with the Scarlet Woman: She is utterly uncompromising. But so is the magician who loves Her. His Will is steel, completely focused upon his Work. But the magician and his Lady share a Vision and their uncompromising natures both lead in the same direction, each striking creative sparks from the other, urging to greater efforts, greater heroism, greater deeds. This is why the magician is so inspired by the Goddess who is the Scarlet Woman and by the rare mortal who incarnates Her for him. This is also why magicians – despite being passionate lovers – are notoriously bad at handling ordinary human relationships. The Will and the Work are everything and if a partner cannot accept and support that totally, then the partner

will be left behind.

This highlights the major difference in perspective which the Left-Hand Path sheds upon the question of love and relationships. The philosophy of most romantic relationships remains that of the caveman. It is primarily about possession and the personal pride of the possessor in his / her possession. People speak of '*my wife*', '*my boyfriend*', or in the most pig-ignorant and primitive forms of '*my bitch*'. This is the philosophy that leads to so-called crimes of passion: 'If I can't have you, no one will'. The lesser and more familiar companion to this is the entire notion of unfaithfulness. Unfaithful to what, pray? In contrast to this possessiveness, the Left-Hand Path agrees wholeheartedly with Crowley's declaration that "there shall be no property in human flesh". Instead, we rejoice in the freedom of our beloved, we relish her every new Becoming. The Right-Hand Path seeks union in a marriage, but we know that it is our differences that attract us and we worship our lovers as the unique and wonderful beings that they are. They inspire us, they enrich us, but they are not our property, nor are we theirs.

The above attitude champions neither monogamy nor promiscuity. It simply insists that the Initiate must practise 'Love under Will'. In other words, seek the Love that best inspires your Work and enthuses you. A good lover is a catalyst for Self-discovery and Self-expression, leading ultimately to Self-metamorphosis. Anything less is a mere pastime, a convention or even a prison. Love in full accordance with your Desire.

The true and abiding Love, of course, as has already been said, is that of the divine contra-sexual being, the Goddess who provides the counterbalance for your own identity, embodying all that you lack. It is the love of Faust for the Eternal Feminine, who draws us ever on. It is the love

for Rûna, the Lady of Mystery, who is always just beyond the next horizon. It is the unquenchable yearning of the heart for its Other.

The term 'Scarlet Woman' is of great antiquity, dating back to the Mysteries of Ishtar. It was already old by the time it was used to describe the consort of the Beast in the Biblical Revelation. But let us seek a definition from the Beast, for it is through the Work of Aleister Crowley that the term has been made most familiar to contemporary magicians. In *The Magical Record of the Beast 666*, Crowley's magical diaries from his Cefalu period, we find the following definition of the Scarlet Woman: "the vehicle of the Power of the Beast". This is an Absolute and True definition.

Hands up those who were outraged at the blatant sexism of the above definition. Now hands up those who were even more outraged by my defence of this definition as "Absolute and True" (with capital letters, no less). Crowley has often come in for criticism of this sort, with claims that he was misogynistic. There are, of course, those who excuse him by saying that although his views and treatment of women were poor by our modern standards, they were remarkably enlightened for the times in which he lived. He constantly fought against the bias of his own age and upbringing to declare that "every man and every woman is a star". But how dare I, as a modern magician in an equal opportunities age, echo his definition of the Scarlet Woman as "the vehicle of the Power of the Beast"? It dismays me to have to spell out the obvious, but our minds are so shaped by the agendas of political correctness that we tend to forget to stop and think for ourselves. Surely I should not have to point out that the logical and necessary complement to the above definition should be that it is equally Absolute and True to declare that the Beast is "the vehicle of the Power of the

Scarlet Woman”?

Having established that the Scarlet Woman is first and foremost a Goddess, we may ask what form that Goddess may take. Her aspect will differ depending upon the individual Initiate. Some magicians of my acquaintance have found great favour by bending the knee to one of Set's three wives: Nephtys, Anat or Ishtar. Babalon, the Enochian Goddess with whom Crowley was enamoured, is another perfect example of Her face and form. But it is very likely that the ultimate choice will not be yours to make. You may begin by selecting a suitably appealing Goddess Form to approach Her, but when She replies She will dress Herself in the image She chooses. She came to me as the ancient Celtic Goddess Badb and thus I am a devotee of the Cult of the Banshee. When She does come, it will be unmistakeable.

All of this begs the question whether it is necessary for the Scarlet Woman to manifest Herself in a fleshly form to the Initiate. Need the Idea take on incarnation? Crowley certainly thought so and he spent his life searching for Her, though he always kept Babalon as a Goddess at the forefront of his mind. I feel that it is wrong to assume that any given person is going to be the sole conduit of Her power and influence. She will speak to you through many masks and guises throughout the course of your life, very often without Her temporary vehicle even being aware of it, or such is my experience at least. Crowley perhaps erred in expecting each of his mistresses to be **the One** instead of accepting each as the Star she was. This is not to deny that a skilled magician of the opposite sex cannot deliberately and Willfully manifest herself as your complement in a long term manner. I have known several powerful and magical relationships established for very many years in this manner. But in such a case you, of course, must also provide her with her own complement for

the flow to continue, each feeding and inspiring the other.

The truth of the matter seems to be that the Scarlet Woman will reveal aspects of Herself through a number of women, some fleeting and others longer term, but it is possible also for a dedicated and compatible co-Initiate to become a more focused channel for Her. The choice lies in the nature and Will of the individual Initiate and the kinds of relationships he cultivates. “Take your fill and will of love as ye will, when, where and with whom ye will!” as Crowley's *Book of the Law* puts it. However, I would add a point from my own experience here which I have rarely seen recorded in magical texts: absence can indeed make the heart grow fonder and can inspire the magician to a fever pitch of aspiration and creativity. The following extract is taken from a paper entitled *There and Back Again*, a magical record of my Banshee Workings, penned just after my fleshly lover had departed overseas:

“Cruelty indeed in a human sense, but deep down I knew and I know that She was present in the parting. The simple truth is that family life would have been a barrier to my Work. I Work Alone, no other way, and without the spur of Desire unfulfilled and of dissatisfaction, my Work would have been more difficult and less True. I tasted of these things in order to know them, but they were not who I am, nor are they who I should Become.

“The Desire and Need for such things is essential, but I feel She will ever keep them at arm's length as She dances Her teasing dance. And I the better for it, and I Become my own Self through it...

“How cunningly played, that I should be simultaneously inspired and stimulated, yet kept distant and yearning. Perhaps cruel,... but nevertheless a perfect

balance to bring out the very Self of me. What we Need is not always what we want, and I have long understood that fulfilment is very bad for me. And this Formula of Desire over distance brings me far closer to the deep roots of the Banshee. Employing careful capitalisation, one might say that when Need is strong and she is distant, She is near."

All of this is to say that Her goals are not human ones, nor are they your own. The Invocation of the Scarlet Woman will inevitably bring forces into play in your life which will change you irrevocably in the ways you Need, not necessarily the ways you would want or choose from your previous perspective.

It remains to point out one obvious fact that has doubtless been overlooked by the politically correct in their fervour to find fault. I have written this account of the Scarlet Woman wholly from the perspective of the heterosexual male magician. As a man, I can do no other: mine is the Path of Odin, not of Freyja. It remains for a female Initiate to write the other half of this chapter. Accusations of sexism are thus utterly refuted. I may only write of the Path I experience. Crowley did the same and has often been unfairly condemned for it. But only a fool will pontificate on the Mysteries he is not given to experience.

What should be obvious to any discerning Initiate is that what is true for the current of the male magician will be true in the opposite direction for the current of the female magician. The male will tend to adopt the Prince of Darkness as an initiatory role model and will Desire the Mysteries of the Scarlet Woman: the female will tend to adopt the Scarlet Woman as an initiatory role model and will Desire the Mysteries of the Prince of Darkness. But each sex will draw inspiration and sustenance from each Deity, although the

relationships will differ. Initiates whose Desire is of a homosexual or lesbian flavour will discover further Mysteries to suit their Needs within these relationships.

The Serpent

The last member of our triumvirate of Gods is the Serpent, the ancient Dragon. Draconian Deities have figured large in many ancient legends and myth cycles. The Sumerian Tiamat is the dragon of the primordial abyss, a Goddess of Chaos who was slain by the new Gods of Order. But She abides, as Her flesh and bones formed the structure of the cosmos and from the spilled blood of Her and Her kindred sprang the races of demons and men. Thus Her consciousness dwells deep within us now, at the roots of mind. We are the children of Her blood.

A similar theme is struck in the Biblical myth of 'Genesis', in which the Serpent persuades Eve to partake of the fruit of the Tree of the Knowledge of Good and Evil, which she shares with Adam. Thus, the primordial humans gain consciousness and a sense of Self through the guidance of the Serpent and the mindless inertia of Eden is shattered. Significantly, this great achievement is made through the female. The Left-Hand Path is noteworthy in its use of the female as Initiatrix, primarily through sexual rites. In many ancient myths, such as that of Tiamat, the Dragon itself is explicitly female. The Serpent's Promise is that "ye shall become as gods" and in the Qabalistic system ultimately derived from Biblical lore, the Path of the Serpent provides the winding route up the second forbidden tree, the Tree of Life, allowing humanity to win Godhood at the Crown through the divine metamorphosis of the Self awoken by the

Serpent.

The Serpent finds a wonderful form in the entity named Leviathan, an enormous sea creature that embodies primordial Chaos, both in its own vast and coiling motion and the deep abyss in which it dwells. It was as Leviathan that the serpentine consciousness arose within the Temple of Set through the person of James Lewis. Leviathan became defined as “the principle of continuity and ageless existence” and shaped the Temple's views on immortality, ultimately birthing the magical process of Remanifestation.

In Egypt, a land well familiar with snakes, the Serpent manifested in many symbolic forms. There was the kingly Uraeus – the cobra poised about to strike – which adorned the pharaonic crown, thus symbolising the peak of Initiation and Self-deification. There was the dual serpent Mehen, whose Mysteries are touched upon in Don Webb's published writings. But primarily for our purposes there was Apep – or Apophis in Greek – the Serpent of bewitchment and illusion, who sought to devour the sun.

The relationship between Apep and Set was wholly different in the various stages of development (both temporal and geographical) of Egyptian mythology. At one point, they were enemies and fought at sunrise each day, Set being the only God capable of resisting the Serpent's hypnotising stare, driving it back and preventing it from swallowing the barque of the sun. At other times, they were seen as allies, two raging dragons opposed to the stately order of the Egyptian cosmos. In the final muddled mythologies their distinctions were blurred altogether and Apep was seen as simply another form of Set.

The confusion is understandable, though disappointing. The relationship between the two is easily discovered by examining the principles they embody. Set is

defined as “the Principle of Isolate Intelligence”; Apep is defined as “the Principle of continuity and ageless existence”. Set is the principle of Self-Ordering; Apep is the principle of Chaos and eternal renewal, never the same from one moment to the next, yet of a single timeless Essence. Their enmity / opposition is explained because Set creates Himself as a unique and sovereign being, Self-created and Self-sustaining, by forcibly tearing Himself from His mother's womb, i.e. from the shifting currents of Leviathan. He then must sustain His own Essence and defy the tendency to be absorbed back into Chaos. But the opposite tendency is equally devastating; without conflict and the continual testing of his limits, He will enter a state of stasis and calcify. Thus, He sports with Apep, finding expression and joy in His play within the Serpent's illusions, that Play which we call Life. In order to achieve His own immortality, Set must therefore embrace the Serpent who embodies timeless existence, but without being entrapped in its coils and losing His own identity.

The task of the Draconian Initiate is twofold. We must seek to emulate Set, recreating ourselves as sovereign self-ordered beings, separating ourselves from the tyranny of those forces that would overwhelm and submerge us. Then, having won to the pinnacle of Self, impervious to life's buffetings, we must throw ourselves joyfully into Play in the arena of Life, the Abyss in which Apep coils. Ultimately, our aim is to touch the heart of the chaotic maelstrom that is Reality and perceive the Absolute by looking through the Eye of the Serpent itself, whilst retaining the sense of Self. This is a difficult balancing act on a perilous and precarious path, but damn it all, it's great fun! These concepts will become clearer and the means more obvious as the Work progresses.

In the east, the original birth-place of the Left-Hand Path as a label for a distinct spiritual approach, we find the

Serpent manifest in the concept of Kundalini, the fire snake which lies coiled at the base of the spine. Kundalini embodies that unique synthesis of spirit and flesh which is so characteristic of the Left-Hand Path. Activated by the careful application of sexual energies, the Serpent uncoils and ascends the spinal column to unite with the brain, flooding the Initiate's psyche with its numinous power. This sexual aspect of the rites of the Serpent will be addressed further in this book when we consider in depth the symbolism of the Seal of the Order of Apep, known as the Eye of Leviathan.

Dragons are, of course, revered in the cultures and legends of the Far East and also in the far West, where Serpents stare menacingly from their stone perches on the temples of the Aztecs. All of these are of great potential value to the Initiates of Apep and will bear great fruit for those who commit themselves to researching and Remanifesting their essence. But it is with the dragon lore of Europe that the Order of Apep has so far wrought its deepest Work, discovering great treasures therein.

The myths of Northern Europe are full of dragons. From Nidhogg, who fouls the very roots of Yggdrasill, to the Midgard Serpent whose coils define and limit the manifest world, to the dragon ships of the Vikings, whose carved heads struck the terror of the Serpent into those who saw them drawing close. The secret lore of the Norse Dragon is the magic of Self-transformation. When Sigurd slew Fafnir, he did not simply kill the dragon, he **became** it. He tasted of the beast's heart's blood and assumed its powers, its golden hoard and the Helm of Awe – the Serpent's power of fascination and magical projection (compare this with the hypnotising stare of Apep). These Northern Draconian Mysteries are dealt with in detail in the Order publication entitled *Volsungadrekka*, penned by Apepian Initiate D.V. Graal.

Dragons also feature largely in Celtic lore. In the account of Vortigern's Tower in Geoffrey of Monmouth's *Histories of the Kings of Britain*, Merlin reveals the secret of the two dragons. The symbolic meanings of this tale – which veils a kind of Western Kundalini of a particularly ferocious nature – will repay deep study. Viewers of the film *Excalibur* will also appreciate the otherworldly portrayal of Merlin by Nicol Williamson, whose mastery over the Dragon is superbly depicted. This interpretation of the energy matrix which underlies and shapes reality is symbolised by a two-legged winged dragon named Nwvre in Welsh lore. The dragon chant used by Merlin in this film has often been used in the rites of the Order of Apep.

There are many other myths and legends concerning dragons and great serpents, of course, including a large number of folk tales specific to particular locales. You should particularly familiarise yourself with the myths of your own culture, as these have shaped you and the matrix in which you find yourself, whether you realise it or not. These will offer you keys uniquely suited to the doors of your own psyche. If there are places endowed with such legends in your vicinity, you should certainly visit them and take time to soak in the atmosphere. Try to divine what it is about this locale that stirs the serpentine consciousness. These are all things that should be actively pursued by the Draconian Initiate, but an analysis of all these legends is beyond the scope of this book, which seeks to lay the foundation for a practical magical curriculum. Some of the books in the bibliography will assist with further research in this field, however.

Much more could be written about the Serpent and the reader is urged to seek further information in the recommended reading at the end of this book. But the Dragon

is an entity and a force which will be experientially realised through our curriculum of Work and it is through this practical application and the ongoing initiatory progress, following the book's guidelines, that the Initiate will learn to see through the Eye of Leviathan.

This concludes our brief definitions of the three main Deities of the Left-Hand Path: the Prince of Darkness; the Scarlet Woman; the Serpent. Respectively: the Separator / Initiator; the Other who inspires Desire; the Absolute that underlies Reality and stirs its currents. Initiates will be expected to research all three through the best possible sources in order to experience Them directly as living forces.

There remain two Hidden Gods who will reveal Themselves to the Initiate through hard Work. The first of these is the tutelary Deity, sometimes known as the Holy Guardian Angel, the Daemon, the Augoeides, the Fylgja, or simply the Genius. The concept of this entity is discussed and practised under the Work of the Fourth Head of Apophis. The final and ultimate divine influence is that of the Striding God into whom the Initiate is metamorphosing. This future Self will make Its presence and Will known long before you become It. This is a Mystery of the Seventh Head of Apophis.

The Book of the Dead, Chapter 87
Formula For Taking the Form of a Serpent

r n irt xprw m sAtA
ink sAtA Aw rnpwt sDr msw ra nb
ink sAtA imy Drw tADr.i ms.kwi mA.kwi rnp.kwi ra
nb

[I am the serpent, long in years, sleeping, and born
every day
I am the serpent who is in the ends of the earth
As I sleep, I am born, I am renewed, I am rejuvenated
every day]

*From His seat behind the constellation of the Thigh,
Set looked upon all that He had wrought and spoke in pride
of the Victory He had won.*

*She who sat beside Set smiled and said Nothing, for
Her Work was a Secret.*

*Apep spoke Not and smiled Not, for Who Knows the
mind of a Serpent.*

CHAPTER TWO

THE SEVEN HEADS OF THE ANCIENT DRAGON

The Apep Workings

When James Lewis founded the Order of Leviathan, he performed a series of magical Workings to discover the direction his teaching should take within the Order. At that time in the Temple of Set's history, it had been decided that the Masters of the Temple should each found Orders – specialised faculties within the larger school – in which they could give instruction in the specific magical methodologies and philosophies that had crystallised in their Mastery. Magister Lewis had been associated with dragons since his entrance into the Temple, having taken such magical names as Orm and Ankh-f-n-Apep. He therefore invoked Apep for guidance, using the Enochian Calls to enter progressively higher Aethyrs in his quest for wisdom. Thus, through this series of Apep Workings, he focused the teachings of the fledgling Order of Leviathan upon the pursuit of immortality and in due course discovered and taught the magical secret of

Remanifestation.

When I established the Order of Apep in 2002 as a Remanifestation of my own teachings in my time as Grand Master of the Order of Leviathan, I too sought guidance from the great Serpent to determine the focus of this new Order. I wanted a true resonance with the founding principles of the Order of Leviathan as originally established by James Lewis, so I emulated his series of Apep Workings, invoking each of the Enochian Aethyrs in turn. Apep spoke to me and reaffirmed the centrality of the quest for immortality to the Order. But the Serpent also revealed to me the programme of initiatory Work that was to be employed within the Order, a programme based upon the powers of the seven heads of the Dragon and described in detail in this present book.

But the first thing to be done is to publish the record of the Apep Workings themselves. These are recounted below, in the words that the Serpent spoke to me. The messages were received in an altered state of consciousness of an especially clear and focused kind.

30 – TEX

“Time is what you must destroy. Every day you shall strive to shatter its shackles upon your senses. Devour them, as I strive to devour the Sun. Consume time as I consume the day. Thus shall it sustain you instead of ruling you. You must see the roots of things even as you see the full flowering of things.

“Yes, time is the barrier you must overleap. You must leap and dance on the unbound outside, free of its malign embrace. Spray your poison upon the roots of events, so that they are your servants and not your masters. Then all things shall be for your play, for you will be among those of

the Outside, the Mesu Betesh, who are the Children of Set.”

29 -RII

“You persist in your illusions, although you know them to be false. Have I not shown you this? Do I not send to you the knowledge and the understanding that you Need when it is Needed? Doubt not the omens and synchronicities which arise in response to your Will. Some things which arise are foreshadowings. Again, you are mired in time and this is difficult to see.

“Your senses must be stripped down and laid bare. You shall create a programme of exercises to restore your senses to their pristine state, pure and open to all stimuli. The mental conditioning and programming must be erased so that you can see with new eyes, hear with new ears, feel with new hands, smell with new nostrils and taste with a new tongue. Then the world will yield its secrets to you.

“And when the body is reforged, the fetters of the mind will be broken, and you shall know the Absolute.

“Taste of the dragon's blood and speak the tongues of the beasts.”

28 – BAG

“What is it, this consciousness you seek? You have drawn it. It is the eye of the ancient serpent, remote and aloof from the world of events. Yet through the matrix of space-time, it may perceive and manipulate the world of events.

“Learn this too. Your fellows have spoken of Ouroboros. The phenomenal world is formed and defined by the body of the serpent, even as its eye is alone at the centre, as observer. Go and reread the *Book of the Law* in this light. For Apep is both Nuit and Hadit at one and the same time, because for myself I am everything. But behold, I devour

Horus so that Set shall ascend.

“Do you Understand me yet? If your consciousness may realise this, you may both Nuit and Hadit be to yourself. Has not Valgard reminded you of the omnijective perspective? You may be both inner and outer, phenomenon and observer. This is what it means to be the Red Magus. You yourself shape and give form to the arena in which you play. Look again into my Eye, for you have not fathomed it yet.”

27 – ZAA

“You who seek immortality, know that you have it. If you live, then you live. Your life is all that defines you. Do not think that life is different here or hereafter. Life is life, fuelled by Desire and shaped by action. For this reason you project yourself into the phenomenal realm.

“How to teach immortality? The same way that I told James Lewis: by not dying.

“But you do not truly know the life that you have. The Children of Set are not bound in the flesh; they exist outside of Space-Time. You find it hard to grasp this true mind of yours, for it remains Outside and reaches through to influence the flesh in which it rides. Do not mistakenly call this your Higher Self: it is your only Self. It is all that has coherence. Nor deny it the flesh; you choose this path for joy, not for sorrow. But learn to keep your senses open, your mind open.

“Not all are such, only the Children of Set. But as the Black Flame burns, the breaks become ever more frequent, and eyes may view the dancing shadows with dawning curiosity.”

26 – DES

“Consider the spark of your life, what a blasphemy it is. The sense of wonder reflected in a child's eyes is a thing of more moment than any cosmic spectacle. For without that wonder, cosmic affairs are meaningless. But how that wonder is suffocated and crushed out all too often. Teach your children to be strong of spirit and wondrous.

“Wonder is slain by conformity, by the Self being swallowed by the crowd. And, unable to express itself in the world, the Self withdraws into its own inner domain, and lives no more in the splendour of the outside universe. 'A magician is one who dreams outside of his skull'.

“Live then in the world and do not die to the world. Wonder and infinite expansion, these are the tools for your survival.”

25 – VTI

“You wish to know of Remanifestation? I shall tell you of it. Time is to be devoured; live in an Eternal Now. Every moment in time is a discrete particle, and in order to experience each matrix of possibility, you must destroy all prior manifestation, all prior relationships, and create yourself anew in the new moment.

“Ordinarily, this is an unconscious and automatic process, which provides the illusion of passing through time. But manifestation in the matrix of happenings is particulate, not continuous. The only thing which possesses continuity is your consciousness of previous states. Therefore, seize control of your Remanifestations. Choose what to destroy and what to empower, which events and relationships to empower and which to lay low. This is contained within the very Key whereby you called me.

“Now do you Understand the Red Magus? He

destroys the Universe that is and recreates it! As you do – every discrete moment. So master it. The Red Magus can chart his Remanifestations – he is a Lord of Time. Such irony!”

24 – NIA

“The human falls away. The accretions crumble and are dust. The process is painful and yet inevitable if you would see and understand and partake of what really is.

“What really is? You really are!

“Here is the third of the seven skins of Apep which must be shed, so that the seven heads of the Dragon may arise unfettered. Now do you see where this Work is heading? You asked for a Teaching and you shall have it! It may not be to the liking of many.

“So, having determined to take the initial step, and having trained and sharpened the senses, now the faculties of the mind must be honed razor sharp and severed from their attendant baggage.

“Question every thought, every opinion, every impulse, every habit. Question its value, question its origin. Question it all. That which is strong enough to stand up to such scrutiny may pass to the next Aire.”

23 – TOR

“How long have you lived? How much of you that is now has been before? How much of you that is now has arisen in response to the matrix of happenings in which you find yourself?

“Look back through the ages and trace the presaging of your own arising. Realise then that you are your own cause. You are the chooser and the chosen.

“Count well the coils of the Serpent, the cycles of

your Remanifestations. Of a sudden, your eyes will be opened to see that which was hidden: all that you have been.

“In your awe, pledge to choose well in future!”

22 – LIN

“What is this that surrounds? Where does your identity express itself in play? What arena have you chosen for yourself?

“It is a place of terror and dismay, for it is subject to laws and mechanics, the rules of the game. It is twisted and shaped by Wills other than your own.

“It is a place of laughter and wonder, where you may discover things which were formerly absent from your Understanding, where you may recreate yourself in new and powerful ways.

“It is a place of ultimate Victory, for at no time is it you, and you soar above it. And yet you may find your face within it, gazing back at you.

“Walk and Act; Perceive and Reflect. These are the actions of a god.”

21 – ASP

“Consider the image of Ouroboros. Consider the serpent that bites its own tail. Your mind runs also in cycles, chasing the pathways it has previously pursued, reinforcing the patterns with which it is familiar.

“No thought is judged upon its own merits; no sight is appreciated for itself. All are referenced back to what is already known. Oh, to gaze upon the world through fresh eyes!

“The Universe is an infinite ocean of chance and happening, of splendour and possibility. Unshackle your mind from its preconceived patterns so that every new

thought may stand or fall on its own merits.

“Shatter the cycles of the ages! Once again I call to you: swallow the sun!”

20 – KHR

“Have the patterns of your mind been overwritten? Have the furrows been turned over by a layer of the fresh soil of consciousness? Is all virgin and fresh?

“Then whore yourself! Spread your legs to all experience, erect your member to all happenings.

“Build new structures within your consciousness, raise high new towers of the mind dedicated to the symbols whereby you shape your life. Arrange your mind and senses to perceive those things which are meaningful to you. Thus you will not miss the synchronistic patterns which may steer your course.

“And so your mind shall be your own, not anybody else's.

“And those of you who Understand the Mystery of Remanifestation shall also secretly build siege engines within your mind against that day when this new creation too will become tired and need tearing down.

“But today is a day for building.”

19 – POP

“All things lead to stifling imprisonment and chains, all things soever. No matter how well meant, no matter how unrestrained, the trap of comfortable attachment awaits.

“Old ghosts haunt you and comrades crowd you and the bonds of affection seize you tight. How to escape from so terrible a prison?

“But escape you must, and you can see the way already. But that secret is the Key to the next Aire, and the

means of shedding the fourth of the seven skins...”

18 – ZEN

“Know that all manifest things decay. Even your attachments and joys become stifling traps, as has been said. This is as it must be, so that the old may pass away, making room for the new.

“How shall the Dragon shake off the tattered rags of stale days and stagnant meanings? He shall fan a great fire in the innermost core of his being, until it flames forth from his jaws, consuming and transforming all.

“The name of this fire is Desire. The new heat of the fresh passion bursts all bonds asunder and gives new vigour to tired limbs.

“The hot flame of Desire is all that will save you from the mires of stagnant regrets. Learn to live with a fire in your eye and a sword in your hand. Then the very stars shall dance for you.”

17 – TAN

“Are you weary yet of this Work? Do you wish for it to finish? Do you resent the time you set aside for it? Would you rather be doing other things? Yes? Good!

“Desire wavers. Passion falters. All seems for nothing. Tedium reigns. The featureless sands of the sweltering desert surround you for miles on all sides, and you really could not be bothered for a moment longer. And yet you persist. Why?

“Because there comes a point when Desire Remanifests as Will. There comes a point when Passion Remanifests as Purpose. There comes a point when Man Remanifests as a Power.

“So, rejoice in your Struggle, for then shall you

perceive Beauty. Truly, tomorrow you shall see Her, for I shall show Her to you.

“Every step taken in the desert is a triumph. It is your Victory, laugh in glee and be prideful. Then – Desire Remanifests; Passion Remanifests; Man Remanifests; and Will, Purpose and Power remain. You are so much more than you were.”

16 – LEA

“Where shall your Desire lead you? She is dancing amid the stars above your head; Her hot blood pumps in the Earth beneath your feet; Her sweat is the salt of the sea; Her scent is in every breath that you take. Your pulse quickens in lust for Her, your heart trembles in terror of Her. She is the maiden of Life; She is the dragon of Death.

“Life in all of its forms is a thing of beauty. Every time you draw breath, you win a victory, inspired by the Shieldmaiden of the Stars. And when your life is finally laid down, She will take you unto Remanifestation.

“Beauty is in proportion to Struggle. Do not be afraid to fight, it is a noble and glorious thing.

“If you cannot see and taste and feel the ecstasy of your muse by now, then return to crawl in the gutters. Otherwise, onward!”

15 – OXO

“The mind of the Magus must be upon many things. A mind with clarity of thought and clarity of passion. A paradoxical mind, which has both precision of focus and breadth of view. Such a mind may manipulate reality at all of its levels.

“Have you ever wished you could go back in time, reverse some deed, undo some mistake? Then do so. If your mind is truly exalted to this Aire, then you can see how it may

be done. There are always second chances, for chance is the game you play.

“But do not be deceived that a second chance is the same as a first chance. In the very act of returning, the matrix and the perspective are both changed. And you yourself will never be the same. There is no escape from your own magic.

“Come then, Lord of Time, and swallow the sun with me!”

14 – VTA

“What is the purpose of your life? Why do you live it? When the machine breaks down, why not let it rust? Why not drift into the peaceful sleep of oblivion? Is it better never to have been than it is to be and then have to end?

“You ask me for a Teaching. It resides in these questions. Do you expect easy and comforting answers? Of course you don't. These are the questions of a lifetime. And to those who bemoan the lack of easy answers, shrug your shoulders. Their answers are not yours to give. But ask the questions.

“How not to die? Your body will ultimately fail, and you will know then that it is time for a transition, for you will have heard Her crying in the night. But I repeat and affirm the prophecy spoken of you by Setnakt. After your death, you will be seen leaving with Her. One will see you, and thus you will show them immortality.

“Do not offer answers to the Initiates of Apep; instead, teach them to craft walking sticks.”

13 – ZIM

“High through the Aires you have ascended. Sharp is your mind, focused your Essence. Yet you shall totter and sway at these rarefied heights if you have no deep foundations.

“For here the icy core which has fought for its independence, which has risen on the planes, must form new bonds of its own shaping, and the awakening Dragon shall know that although the Great Eye abides in the heights, it looks ever down. For now that vision births within you.

“Look down and move your hand upon the Earth. It changes, and it changes in vibration with the changes in yourself, yet buffeted by contrary winds.

“This has been called a garden, but it is like a game of chess, played by one man against ever-changing opponents, who each play a single move and vacate their seat for the next. But only the Player understands that it is a game.

“Here, in the playing of the game, the fifth skin is shed and the sixth head stirs in its sleep.”

12 – LOE

“The world is a spinning thing of flashes, sounds and delicate threads, a sphere of wonder, glamour and enchantment which rotates around you.

“You stand now at its centre and you know that it is indeed a glamour, a wonder, an enchantment. It is an illusion, a kaleidoscope vision only of true reality. But yours is the hand which turns the lens and shifts the colour and pattern of the illusion until it is pleasing to your Eye.

“Your centrality and your consciousness of it begin to affect you deeply now, don't they? I can sense the awe and dawning Understanding within you even as you scribble these words. You have always known these things, you have always seen in this way. You just never realised, did you? But you have been told of the simple things, the roots of stars. You see now that words can never suffice; Secrets can never be told. But the words mean something more precious than jewels in the wake of experience.

“Your Eye is as my Eye now. Be glad.”

11 – ICH

“Is everything in perfection? Have you developed and strengthened all of the faculties of your Being? Have you drawn together and integrated the various threads of your Essence? Have you attained Mastery over your own soul and over the world around you? Does reality shift and adjust in response to your mere presence? Have you indeed Become a Black Magus?

“Yet you are conscious that a wall rises before you, that there is a barrier yet ahead of this State of Being. Beyond the wall, guarded by daemons of Self-preservation, yawns the Pit.

“To proceed and raise the sixth head of the Dragon to full wakefulness, it is necessary to first lay down the sixth skin: your own uncertainty. What you risk is the loss of your own cohesion as all of your support lines are severed and the Void gapes. How well have you made yourself?

“If deliberately set loose and unravelled to the four winds, what will you Remanifest?”

10 – ZAX

The sixth skin of the Serpent is shed.

9 – ZIP

“So now you know that beyond Desire there is to be found Desire. When all of the bonds are loosed, when all of the attachments are severed, when the sense of Self is all that remains, cast adrift in a Void... you were carried through by Desire.

“Not Desire for the things you had known and lost. The remembrance of the most urgent and important things in

your life elicited not a flicker of interest in the void of ZAX. You cared nothing for them. This Desire was not for person nor thing, but for the testing of possibilities, the extension of your Self into new arenas.

“And now you awaken afresh to Desire between the spread thighs of Badhbh. Mount Her chariot and ride with Her, heedless of all, laughing in lust and fury. When the rules of the game displease you, sweep aside the pieces and play a different game.

“The message of Set to Man is: 'Who gives a fuck?'”

8 – ZID

“The sixth head of the Dragon is that of the Player, the strategist, who sits astride his horse on a high place, surveying the field of battle below, despatching runners to carry his instructions to the combatants.

“In the uppermost Aires, you are out of sight and mind of Men, looking down through cold, dispassionate eyes far removed from their troubles, always seeing the larger picture and making your plans.

“Cold and dispassionate, do I say? What then became of that burning Desire which brought you here? It remains as fierce as ever, but its goals and struggles are far beyond the understanding of those who have not tasted this.

“A cruel, heartless monster you may appear to them, when indeed you appear to them at all, a schemer whose blood is cold. A wonderful Dragon you now make! Cold you may be, but your blood melts steel, and your Desire leaps from your mouth in tongues of flame.”

7 – DEO

“The Universe is a Whore: She gives birth to all senses and impressions, all ideas and expectations, all things sick and

sublime. And She laughs as they devour each other and She takes Her play with each as it takes Her fancy.

“So you too shall take your play in the world, and you shall admire Her whoredom. But will you laugh? For even here, even now, there is a trap.

“The Cosmos in which you will take your pleasure is a falsely painted strumpet, a she-spider who will catch the unwary in her webs and paralyse them with her venom as she slowly sucks the life from them.

“She is but a reflection of one who lies seductively behind a further veil. If you have seen behind that veil, you may take your pleasure indeed.

“The flesh of that Hidden One is your flesh and Her blood runs in your veins.”

6 – MAZ

“Where is the Ancient Dragon? Where is its lair? Where does She who ripped asunder the primal Chaos coil in Her repose? In what skies does She rise on flaming wings?

“She is the fabric of reality itself; the very molecular bonds that hold the cosmos in an illusion of cohesion. She is the substance of your flesh; She pulses in your blood; the whirling of your mind is the beating of Her wings; your thoughts are the fire of Her breath; your desires are the throbbing of Her heart.

“The glue of Her drool binds all; Her searing venom dissolves all. And how hard it would go for you were you not Her kin.”

5 – LIT

“The seventh skin loosens, but you hesitate to shed it. You know why. It is your footing in the Universe. It is the mask you wear in the mirror, behind which is no substance.

“You are no substance, yet you cling to the illusion of substance in blind terror. But the world of substance is itself illusory.

“The primal Chaos never went away. It is still here. All is a veneer, a veneer which you yourself recreate with every moment.

“The ultimate Remanifestation is when you outgrow the Universe which you have created to house yourself. And what do you think you do then?”

4 – PAZ

“What is left when all that has made you is gone? When all else is unmade, what remains but the one who did the making?

“What have you made, then? And to what purpose? What is it that endures when the foundations of the Earth have shivered into dust?

“The seventh skin falls free...”

3 – ZOM

“Behold! Only Leviathan!

“Thy end hath been attained.

“For now you see that your end is as your beginning. You are a book fully bound, and the passage of time is but the turning of the pages whereon you write.

“This is freedom, Time Lord. To hold the book of your Being in your own hands, to flick back and forth through the pages as you will, to edit and amend.

“Close the book. Now what remains, when the very idea of Space-Time can be set aside as casually as you lay a book on a coffee table?

“Turn around and behold the War in Heaven...”

2 – ARN

“All Creation is at war and carries within its parts the seeds of destruction. How could it be otherwise? For the parts are not the whole, but to wholeness they aspire. Thus they fight to win more space and being for themselves at the expense of all others. Even love is such, seeking to draw the beloved into the personal sphere, to become part of one's wholeness.

“How few rebel and find joy in their limitations and boundaries! How few have the courage to take up the birthing knife and sever themselves, becoming a star in the void, self-illuminated.

“Even so with your creations. Watch as they war and develop and intertwine and take joy in that, for they follow your Will. But take still greater joy in those creations which break free and run a course uncharted.

“And fight with your Self – often!”

1 – LIL

In this Aire, I saw myself as I am and I learned a great and terrible magical Secret. It is a Secret which is shocking and monstrous and heretical. It is easily communicated in words, but not really graspable unless experienced. Therefore, I am not going to share it as I don't want to spoil the shock and the surprise for you when you discover it for yourselves. But I will freely discuss it with those who demonstrate their own knowledge of it to me, either in word or act.

Finally, Apep spoke a single sentence to me. Interpret it carefully:

“There Is Never A Moment In Which You Are Not”.

The Seven Heads Explained

As I have explained above, to mark the Remanifestation of the Draconian current in the form of the Order of Apep, I used the Enochian Calls of the Thirty Aires to throw out a question to the great Serpent. This question was the same one posed by James Lewis many years ago: "What will I teach? What is the purpose of the Order?" The Workings were long, involved and transformative to the point of turning my life on its head in ways which I have not yet communicated to anyone. But the main answer I received back was the same one heard by James Lewis at the dawn of the Order of Leviathan: "Teach them immortality." "How?" "By not dying."

The first task charged by the Apep Workings was to establish a coherent curriculum of work for the Initiates of the Order to tackle. This curriculum is foreshadowed in the progression through the Aires in the Workings, in which Apep sheds seven skins and raises seven heads. The curriculum is therefore based around the seven heads of the dragon, each head raising into consciousness to manifest a specific Draconian power. The symbolism of the heads is discussed in full here. When developing this initiatory programme for the Order, I was not interested in making false promises or conducting a dragon discussion group; I aimed to provide practical and workable keys which will ultimately transform the lives of those who dare to use them. With this book, I place those keys in your hands for you to use or not as you Will.

The symbolism of the dragon with seven heads is a very ancient one. Probably its most famous source is the Biblical Apocalypse, but the symbolism predates that book and seems to be Sumerian in origin. In his book *Nightside of*

Eden Kenneth Grant discusses this at some length and attributes the characteristics of the seven heads as follows:

1. A Scorpion
2. A Whirling Cross, or Thunderbolt
3. A Leopard, or Hyena
4. A Serpent
5. A Raging Lion
6. A Rebellious Giant
7. Typhon, Angel of the Fatal Wind

I had not read the above symbolic attributions until after completion of the Apep Workings, yet the appropriateness of the symbolism is astounding when compared alongside the seven powers which the Workings had attributed to the heads, powers which were to be sought, developed and finally mastered by the Initiates of the Order.

Before proceeding to an analysis of each head, I would point out that the list given above represents the 'nightside' attributions, which are most appropriate to the Work of Apophis. But it is interesting to take a moment to compare and contrast the symbolism with that offered by Aleister Crowley when listing the seven heads of the Lion-Serpent Beast in his discussion of the XIth Atu, Lust, in *The Book of Thoth*. Crowley's list makes an interesting comparison, since his pertains to the ordered, sunlit, masculine side of reality, not the seething, chaotic, feminine nightside. Both sets of attributions are tabulated overleaf:

HEAD	NIGHTSIDE / APEPIAN	BRIGHTSIDE / HORIAN
First	Scorpion	Angel
Second	Whirling Cross, Thunderbolt	Saint
Third	Leopard, Hyena	Poet
Fourth	Serpent	Adulterous Woman
Fifth	Raging Lion	Man of Valour
Sixth	Rebellious Giant	Satyr
Seventh	Typhon, Angel of the Fatal Wind	Lion-Serpent

Whilst the magical attentions of the Initiates of Apep will be focused more or less exclusively upon the Nightside attributions as appropriate to the dark, chaotic, feminine aspect of the Serpent, the Brightside attributions may assist us in rounding out the identity and symbolic importance of each head.

The First Head: The Scorpion

The scorpion is as carnal a creature as it is possible to imagine. It crawls along close to the ground, its tail sting has long established it as a symbol for sexual potency, it can survive in the harshest physical environment and it is extremely venomous. The symbolism of its poisonous sting also leads to its association with the process of dissolution and the breaking down of tissue. All of these qualities suit it perfectly as a representative of physical and sexual ordeals and powers. The scorpion has been said to be a creature whose appearance is a composite of its fellow arachnid, the spider, along with the serpent (both of which are also

venomous creatures). The serpent likewise slithers along on the ground and its link with Apophis is obvious. The spider is not so earthbound, however, weaving its webs in the places in between, alert to every vibration on every strand as it waits for its prey. This symbolism of the taut web is highly appropriate to the work with the senses which will be carried out under the auspices of this first head.

It should come as no surprise, therefore, that the power of the first head is a carnal power. It is control over one's own body and (when mastered) some limited control over the bodies of others. The exercises of the first head begin by seizing control of one's own senses, which are initially 90% skewed and inaccurate in the manner that most humans are accustomed to employing them. The curriculum then leads into subtler areas of bodily mastery and carnal magic.

In the Brightside list, the first head is that of an angel. The original meaning of the Greek *angelos* implies a messenger; the angels of God in the Bible were messengers between God and Man. This too accords with the work of heightening the senses, as they are messengers between the world and the Self. With training, our senses may deliver messages to our consciousness which we would ordinarily only have been aware of on a subconscious level. This confers an obvious advantage in a wide variety of situations.

For those who like their planetary symbolism, the seven heads are more or less aligned with the seven planets according to their usual ascending order on the Qabalistic Tree of Life diagram. This is to be expected, as Messrs Grant and Crowley are both Initiates of that symbolic school. These orderings certainly go back to very ancient times, with the roots of astrology well established in Sumeria. As such, the first head would be associated with the Moon. This befits the

scorpion, who crawls out into the desert night after the heat of the day. Also the angelic messenger, who traverses the astral plane (Lunar) between Man (Earth) and God (Sun). The symbolism is of the subconscious mind, whose communications and contents become more open to our consciousness as the powers of our own senses are enhanced and paid attention to. By becoming more attuned to the physical world outside of ourselves, we open ourselves more to the promptings of the subconscious world within.

The Second Head: The Thunderbolt

The whirling cross, thunderbolt, or swastika are all primarily symbolic of whirling thoughts within the mind, the never-ending internal dialogue. It is the task of the Initiate to win control of his / her mind, to still the undisciplined torrent of disconnected thoughts and learn to focus in a way never previously thought possible.

This is supported by the Brightside symbolism of this head as a saint, an individual who spends his life in meditation and reflection, seeking to bring his thoughts under control.

The thunderbolt is also symbolic, however, of the sudden flash of illumination when lightning descends from the heavens and strikes the earth. The terror and suddenness of the lightning is a weapon of Set in His role as the God of storms. What may be significant here is that the visible flash of lightning actually descends along the path of a pulse which ascends from the earth to the skies a split second earlier. Therefore, the Work of this head is focused upon the control of the mind and the stilling of the ceaseless babble of thoughts. This done, the consciousness can be focused into a single concentrated force, capable of sending the pulse which

is responded to by the illuminating lightning flash from beyond. Moreover, the thoughts so concentrated and wielded become a thunderbolt in their own right, a whirling hammer of Will that the Initiate can bring to bear.

The second head's planetary attribution would be to Mercury, the planet traditionally associated with all matters pertaining to the intellect and communication. Communication is pertinent, since control of one's own mind affords insights which allow a degree of control over the minds of others. The arising of the first two heads is indicative of mastery over the field of Lesser Black Magic. The Work of this head seems comparatively simple when expressed on paper, but it is a damnably difficult thing to achieve.

The Third Head: The Hyena

The hyena is a scavenger and a mocker, renowned for its laughter. It is a creature described by Kenneth Grant as a "Beast of Blood". It is a carrion animal, a lurker among the tombs. The hyena is a hunter in the darkness, finding its sustenance in substances shunned by others.

The Work of the third head involves the stretching of the Initiate's awareness to likewise find nourishment in things unknown and unnoticed by others, searching in dark places for those things which are not to be found in the light. In other words, the Initiate seeks to develop true clairvoyant faculties, discerning links and connections between objects, people and events which others cannot perceive. Similarly, the Initiate chooses to become, like the hyena, a 'beast of blood', hunting in the dark places of his own mind, seeking to establish effective control over his dreams, consistently achieving the ability to experience lucid dreams.

The Brightside attribution of the poet to this head also emphasises the ability of the mind to reach out and perceive connections which are not apparent to the solely rational mind. Any true poet is also a visionary.

The planetary attribution of Venus to this head echoes its emotional, intuitive aspects.

The Fourth Head: The Serpent

The central head is that of a serpent. Its centrality is emphasised since it is that head which truly displays the nature of Apep, also because in the planetary scheme of things this head is represented by the Sun, the centre and life source of the system. It is for this reason that the Order Seal of the Eye of Leviathan should be allotted to this head. The Eye is raised in the centre of the solar system and watches in cold detachment as all else revolves around it. But never forget that Apep swallows the Sun, and thus this Eye is only a reflection of that greater Eye which is truly Outside and glimmers in the Darkness of the Unmanifest. When all seven heads are upraised and empowered within the Initiate, this fourth head will open its mouth and swallow the Universe. Something to think about, the Keys to which are contained within the Apep Workings. Think upon it as turning inside out, upside down and back to front.

But the Work of this head in the meantime is the cultivation of the serpentine qualities of coldness and detachment. Emulate the Eye of Leviathan by observing events from afar and discerning their underlying patterns. This attitude must extend to the events of your own life as well as the happenings around you. The Initiate perceives and understands all that he has been and the ways in which he has repeatedly Remanifested. In doing so, he acquires a new

vision of his own purpose and destiny, that which Aleister Crowley would have termed his True Will. This may / should extend to an understanding of the nature of past life experiences, symbolised by the Serpent shedding its skin and renewing itself.

The Brightside symbol of this head is the adulterous woman, who sheds past lovers in like manner, taking what she desires from them and then discarding them. At best, She is Babalon, the supreme Initiatrix; at worst, the Initiate fails the test and is discarded.

With this head, a new perspective is won, in which the meaning and limits of one's own current life is transcended. The magician paints his picture upon a larger canvas and becomes remote and cold in his / her attitude, manifesting the Draconian Essence. Something truly inhuman comes to reign within the psyche.

The Fifth Head: The Raging Lion

Almost paradoxically, having achieved the cold detachment of the fourth head, the fifth head is a Remanifestation of Desire and raging passion. This is the red fury of Set, the discovery of Self-determination and the joy of both lust and battle; the unholy triumvirate of war, sovereignty and eroticism.

Both symbols of the fifth head are obvious indicators of its attribution to Mars: the raging lion and the man of valour. The raging lion is Sekhmet, the destroying heat of the desert sun. There is a fury in this head which is reflected in its Work. Having understood the course of his destiny in the previous head, it is inconceivable that the Initiate will allow any obstacle to stand in his way in his pursuit of that destiny.

The Work of this head is to totally rearrange one's life

to best suit the achievement of that discovered destiny. The tools provided are those offered by the Scarlet Woman: War, Eroticism and Sovereignty. The Initiate declares war upon all areas of his life that are not fully supportive of his Work; he ensures that he is properly inspired and empowered by Desire; he arranges matters so that he is his own master and not answerable to the beck and call of others

This is the hardest and longest Work of all the heads, because it demands sacrifice and real life change, which we are often fearful of committing ourselves to. But for one truly seized by the Vision of the previous head and empowered with the qualities of the first three, this can truly be achieved. All it needs is the genuine Will to carry it through; the only thing holding the Self back is the self.

The Sixth Head: The Rebellious Giant

Both of the symbols of this head represent a spirit of lawlessness. The satyr of Mr Crowley's attribution is Pan, leaping free from the mountain tops and personifying the transgressive, evolutionary force within nature. Now Pan is wild and free when compared with the restrictive tendencies of human society, indeed he engenders terror and 'panic' in those who witness his manifestation. However, it will be realised that Pan is still bound by the uncivilised natural laws which he embodies, which although often cruel and brutal remain the laws of nature nevertheless. Pan represents the ultimate Brightside manifestation of rebellion, still within the bounds of cosmic law.

The rebellious giant, however, goes beyond this, for rebellion is in his very essence: rebellion against the most fundamental laws of time and space. He is a giant because he is outgrowing the cosmos itself and may no longer be bound

or restricted by it. He has stretched himself to touch the Outside. Therefore the Work of this head lies in the conquest of time and space. Literally.

There have long been tales of Adepts who could stop time, who could translocate objects or themselves. In days past, the Initiates of the Order of Leviathan often used to joke about being an Order of Time Lords. It may seem unreasonable and irrational, but I want that to be so with the Order of Apep in very fact. We need to discover the mechanism behind phenomena such as time slips, precognition and the experience of having time freeze for others whilst continuing for oneself. It's a tall order and magicians tend to shy away from anything which would put their magic to a real test, but I am in all seriousness in devoting the Order to this purpose, however long it takes and by whatever means.

This head is attributed to Jupiter as the planet representative of cosmic order, and represents the usurpation of that throne.

The Seventh Head: Typhon

The final head is that of Typhon, Set Himself, the God who is against the Gods. The final goal of the Initiate is to become like Set, the Red Magus, who ransacks and destroys in order to create new playthings from the rubble.

The moment at which this head rises is the moment at which humanity is left behind and divinity is attained (though it will not be sustained without further Work; there are no instant and irrevocable attainments in Initiation). It is the most exalted state of being of which we can currently conceive, yet paradoxically it is only a beginning. The Initiate pursuing this Work of Self-divination must build a

foundation on which he is entirely Self-reliant, for all other props and supports will be destroyed in this process. The Left-Hand Path may be relatively swift and direct, but it is also dangerous in the extreme and loss of sanity or life are certainly possible.

A clue to sustaining oneself through this critical climax to the Work is shown in the Horian attribution by Aleister Crowley of the Lion-Serpent to this head, indicative of the core symbolism of his solar-phallic philosophy. The strand of Self-immortalisation and perpetuation concealed within this symbolism must be grasped.

The planetary attribution is Saturn, for Set is lord and master over time and it is a tool to Him, not a habitat or prison. Saturn is also traditionally the planet of death and there is indeed a death to be undergone in this Work: the personal devastation implied by success in awakening this head cannot be stressed enough. When the seventh head arises, Apep will swallow the Sun.

The Apep Workings led to the conceptualisation of the seven heads, a restatement of the aims of the Order in a symbolism appropriate to the Order, which now becomes a **Work** appropriate to the Order. These are keys which are to be practically applied. The first heads are inevitably easier to conceptualise and understand than the more esoteric heads which come later and which must (at this stage) be expressed purely symbolically. Rest assured that all seven heads will have pragmatic and working technologies applied to them in the chapters that follow.

For now, a question for the reader's meditation, which may prove fruitful and illuminating: Why is the position of the Eye of Leviathan and its perspective (whilst assuredly implicit in all seven heads) centred in the fourth head instead

of the seventh as might perhaps be expected? My own answer to this question is solidly hinted throughout all that has already been written up to this point and will be fully discussed later in the appropriate place. But do take time and pause in your reading to consider your own answers to questions raised. Never allow yourself to be spoonfed.

To summarise, the powers and qualities of the heads are as follows:

1. Control of the body
2. Control of the mind
3. Clairvoyance and synchronicity
4. Destiny / seeing the big picture /
Remanifestation / the Black Magus
5. Desire: War, Sovereignty and
Eroticism
6. Mastery of Space-Time
7. Self-Deification / the Red Magus

In the chapters that follow, many practical exercises will be presented which will assist the Initiate to develop the powers of each head. Many of these exercises, especially in the early stages, will be familiar to the informed reader from any number of self-help and meditation books. Others will be new. I would advise the reader not to skimp the simpler exercises, however, for mastery of these is key to them all. I would urge even those readers who consider themselves to be seasoned occultists not to be tempted to take short cuts. Each new Work should be approached with respect and accorded its true dignity. If you feel an exercise to be beneath you, then you have never done it properly.

The exercises attributed to each of the heads form a logical, progressive sequence and are best approached in the

order given. However, the heads of Apophis are not truly sequential, but are co-existent and possessed of a single consciousness. It is not necessary, or indeed advisable, therefore, to impose unnecessary restrictions. Although I would counsel beginning with the exercises of the first head and gaining a working knowledge of them before progressing to the second head, it is by no means necessary to establish mastery over them before proceeding. Establish a foothold, a good familiarity, that is sufficient at first. There is nothing wrong with beginning later exercises while you are still practising the earlier ones, so long as you pace yourself sensibly.

The heads of Apophis will not reveal all of their Mysteries to you at once and even the simplest of exercises will still be capable of revealing new Mysteries to you years hence. The heads and the exercises should be approached and repeated as a cyclical series, an ever-expanding initiatory spiral, not a one-stop shop to illumination. This is the Work of a lifetime, which you will return to again and again, finding something new each time.

CHAPTER THREE

THE WORK OF THE FIRST HEAD

The Work of the first head, that of the Scorpion, focuses upon the Initiate's interface with the physical world, the human body. This Work can be divided into four main categories: (i) posture and breath; (ii) motion; (iii) sharpening the senses; (iv) defining and ultimately extending physical limitations. It is our consciousness which makes us beings capable of magic, but the most potent magical tools with which we are provided are our own flesh, blood and bone.

Before detailing the recommended exercises, however, it will be a good idea to examine an example of the ways in which physical events and experiences can open the door to profound initiatory developments. The following account by Order Initiate Paul Fosterjohn is reprinted from issue #3 of the *Apophis* journal.

The Devouring Dragon **by Paul Fosterjohn**

Omitted from the final print of *Volsungadrekka* due to space was a dedication to my very own highly personal interaction with the Dragon force. However, the working itself was both a dedication and a continuing remanifestation of that experience (RAUN).

Born during a meteor shower known as the Draconids (the meteors appear to come from the constellation of Draconis) in 1968, my reintroduction to this entity came as the result of what is termed as Sorcerers Apprentice Syndrome some sixteen years later.

Prior to this, I had attempted to curse a Methodist minister (daft yes but I was young) as with such things, the whole event backfired and I had seen this as the outcome in a tarot spread only the week before for someone at work. However, I was doomed and I could not avoid it, although in hindsight I used the experience or better said the experience used me.

On the fateful day, I managed to trap the middle finger of my left hand in some machinery and had to be rushed to hospital. After arriving at the casualty department, I was taken to a specialist unit at another hospital. Finger in tatters with bone and gristle proudly showing, I was left without any medical attention for 24 hours, I was finally operated on for some four hours. When I came around, I found that the finger was still attached with a pin driven down its centre. I marvelled at the spiral of the stitches that went from the tip to the base but yet felt that something was dreadfully wrong. Thankfully I was looked after by a nurse called Ceridwen, a name that I didn't come to understand for some years.

Things started to worsen, the finger had lost its blood supply and had started to go black, the pain was excruciating and racked my entire being, only morphine could ease it but they wouldn't administer it. The smell of rotting flesh consumed my nostrils and yet I could do nothing, feelings of fear and terror overwhelmed me and I eventually started to hallucinate. Out of sheer exhaustion and the subsequent fever from my necrosis, I entered onto a vision quest. I vividly remember being in a subterranean world, a hellish nightmare world. There before me was a dragon of immense proportions that eyed me from top to toe, I could sense its breath as it moved closer and then its talons started to tear my flesh from my form. With one slash it disembowelled me and placed my form into some strange arrangement, my etheric body hovered and I expected this creature to consume my cadaver. Instead it moved to one side of its lair and brought an object back to where my entrails were placed. I could not see what it had in its hand but it placed the object inside my chest. It then consumed my finger before recreating my form from the blood soaked set of flesh. At this point I was told that I was screaming in my altered state and was roused by several nurses.

That day I was taken to the operating theatre and the finger was removed. I never saw Ceridwen again although her essence has remained.

Whilst I do not profess to be an authority on Shamanism or comparative religions, I feel that such altered states are pivotal to some degree or other in achieving the Apepian consciousness. I could dissect (pun very much intended) the experience was highly personal and acted as a beacon on the initiatory journey along the LHP.

The experience contains all the elements of a mythological model and indeed now I know why Ceridwen

was and is so important to me.

Paul's experience has striking similarities to those described in shamanic initiations (see Mircea Eliade's *Shamanism* for many examples). The truth is that any physical trauma or ecstasy inevitably affects the mind-body interface and leads to altered states of consciousness as startling new perspectives on reality and our place in it are gained. Contrary to most Right-Hand Path philosophies, the Left-Hand Path does not view the physical world as a prison from which we need to be liberated. Life is a delight and the psyche is enthroned within the flesh, not trapped within it; this is the proper sphere and nobility of human consciousness. We seek to enhance rather than diminish that experience and this is the rationale for the work of the first head of Apophis.

(i) Posture and Breath

The initial exercises train the body and breathing so that a balance can be discovered between poise and relaxation, motion and stillness, energy and rest. This leaves the Initiate alert to every possible action and prepares our own beings for the fluid and natural expression of magical symbolism.

a) Relaxation and Preparation

Prior to beginning the Work proper, it is essential to rid the body of its everyday tensions. This can be done easily, by sitting or lying down for a few minutes and breathing slowly and steadily. Forget the cares of the day. You will already be aware of how a good stretch (often accompanied by a yawn) helps you feel relaxed. We can consciously emulate that

technique to induce a state of bodily relaxation preparatory to magical Work. We are not consciously aware of most of the tensions we carry, so before we can let them go we need to bring them fully to attention. Therefore, clench each set of muscles in your body in turn, pulling them taut and then letting them go, moving on to the next set. Begin at the top of the head and work down to the toes. Don't neglect the smaller muscles, such as the scalp, face or toes, as these are often where tensions linger. Once you have worked through each area of the body in sequence, clench all of your muscles at once, hold them for a second or two, then release them all. This process of conscious muscular contraction and release should leave your whole body relaxed and prepared for the Work.

This process of releasing yourself from daily tensions is an essential prelude to all effective magical work, not just these physical exercises related to the head of the Scorpion. At first, it will probably take you several minutes to prepare yourself in this fashion. But as with everything, practice makes perfect, and it will take an experienced practitioner only a few seconds to effectively unwind and let go.

b) Basic Postures

One of the first skills to master with regard to the magical use of the physical body is the use of posture. A magical posture is a meaningful / symbolic bodily position which is adopted and then held for a period of time. Sometimes the posture is but one movement in a linked series of movements, but the posture may sometimes constitute an entire magical process in its own right and may be held motionless for an extended period.

There are a great many benefits to be won when

developing the ability to stand or sit in a motionless posture for a long time. First, the posture is consciously adopted and the body arranges itself into the correct position and then settles down. Inevitably, there follows a series of distracting itches accompanied by the overwhelming urge to fidget or to just alter one's position a smidgen. But at length, if ignored, the bodily irritations fade altogether and only consciousness of the rigid posture remains, leaving the psyche feeling empowered and focused, better able to focus upon matters magical.

With practice, the adoption of a familiar magical posture will bring with it the seeming stillness and weightlessness of perfectly poised physicality almost instantly. Indeed, the adoption of a meaningful posture with which one has trained long and rigorously will instantly snap the awareness into a magical state of mind appropriate to the magician's purpose.

Posture is therefore an important magical tool, which throws the whole physical being of the magician into the support of his Will. However, it will be realised that this can only be true after long and painstaking practice. Moreover, the only effective practice is **daily** practice, not weekly or haphazardly or "whenever I feel like it". And believe me, when practising posture you will most definitely **not** feel like it, not until you reach that stage where it becomes a fully internalised magical tool, potent and empowering.

My recommendation is that each Initiate should choose one of the suggested postures and practise it on a daily basis until mastery is attained. Try them all out initially, but then choose **one** which appeals most to you and stick with it. Once one has been mastered, the others will follow easily, but none will ever be mastered if you flick back and forth between them, chopping and changing whenever you find the

practice tedious. There is no need to overdo it, however. Ten minutes daily will easily suffice. Most teachers recommend significantly more, but from my experience ten minutes is perfectly adequate if done with diligence and a will to succeed. Also, ten minutes is no loss from anybody's schedule, removing any temptation to skip a day.

There are many highly developed systems of magical posture. One of the most sophisticated is that of runic *stadhagaldr* (extensively detailed in such books as *Futhark* and *Rune Might* by Edred Thorsson). Initiates will no doubt discover / develop such systems as may appeal to them. For now, however, suggestions follow for five symbolically appropriate postures, especially suitable for the Apepian Initiate. It should be noted that posture number 5 is a highly specialised one suitable for magical sendings and is therefore best left till proficiency is attained in at least one another.

1. The God

This simple posture involves sitting on a hard-backed chair, with feet together flat on the floor, knees together and hands on knees. The back, neck and head should all be perfectly straight and vertical. The posture is the same as that depicted in the rigid, seated god figures in Egyptian art, hence its name. It is the most common posture for beginners due to its generally applicable symbolism and its simplicity.

2. The Dragon

This posture involves kneeling down and sitting back, so that the buttocks rest upon the heels. The hands are placed on the knees and the back and neck are upright. The symbolism is of a dragon sitting alert on its haunches.

3. The Sign of Apophis and Typhon

This is the central posture of the Golden Dawn's series of LVX signs and represents Apophis rising between Isis and Osiris, dividing them. It further signifies the death of Death, the slaying of Osiris by Set. Both associations are highly appropriate to the Order of Aep. The posture is also identical to the *stadhagaldr* for the *elhaz* rune, which represents a martial form of protection and also the relationship between the Initiate and his / her Fetch, a tutelary spirit. This is a standing posture, with the head held proud and the arms upraised in a 'V' shape, victorious over Isis and Osiris, Nature and Death.

4. The Sign of Set Fighting

This posture is Aleister Crowley's adaptation of the Golden Dawn's Zelator grade sign. The right arm is flung forward and up (similar to a Nazi salute); the left arm is flung backward and out; the right foot takes one pace forward. The symbolism is aggressive, warlike and dynamic.

5. The Sign of the Snake Striking

This posture is highly appropriate to magical Workings which involve a 'sending' of some description. Its ophidian symbolism is obvious. The posture is a kneeling one, with a curved back, leaning backwards. The arms are lifted over the head and curved forward so that the hands meet above the head, pointing forward in the attitude of a snake about to strike. One curious effect of this posture is that when adopting it the seat of consciousness seems to shift from the head to the hands, the position of the invoked serpentine head.

c) Magical Breath

One very important physical skill for the magician to acquire is that of control of the breath. This is a technique which has reached its highest development among Eastern practitioners, but nonetheless has its place in the West.

There are three main reasons for gaining control over the breath:

1. The first is purely physical. Most people simply do not breathe properly. The organism becomes healthier and more awake and robust if deep, measured breaths are routinely taken instead of lazy, shallow ones.
2. Changing your breathing patterns significantly changes the chemistry of your blood. These physiological changes in their turn affect the mind, opening the way to altered states of consciousness.
3. Control of breath facilitates mastery over vocal magic, the use of the spoken word. This is important in so many areas, from the intonation of names or mantras to the measured recital of chants or the effective and rhythmic utterance of poetic invocations and magical statements. Pausing to gasp for breath at an inappropriate point can spoil the effect for others present in a group Working and worse still, it can jar your own mind out of its magically inspired state.

There are two main approaches to the magic of breath. The most common one in the West is that of taking deep, measured breaths in a set rhythm. The usual count given to beginners is a fourfold rhythm: breathe in to the count of four; hold the breath to the count of four; breathe out to the count of four; hold the lungs empty to the count of four, then recommence the cycle. Even this simple exercise will produce significant results as the Initiate will breath far more

deeply than normal, enriching the blood with oxygen. This will inevitably have knock-on mental effects. Certain physical effects may also be noted. Sometimes the body will seem to go numb (breath control of this type works very well in conjunction with posture work, helping to avoid discomfort and twitching). At other times, the body may seem to buzz and vibrate in a peculiar manner.

Once practice is established the Initiate can begin to extend the length of the inbreath and the outbreath, slowing and further deepening the breath cycle. If intonation is required, a pattern of breathing will be established which has a good inbreath, a long outbreath in which to speak / chant / intone, and relatively short pauses between the two. After a while, the variations of breath control to match the Work in hand become an easy thing to judge. It's all a matter of practice, practice, practice.

At this point, it is interesting to recall how in very many cultures the breath is considered to be a vital substance, often being equated with the spirit. These exercises can be used to 'charge' the breath with willed qualities, then use it to empower items such as talismans or sigils by breathing upon them or singing words into them, literally imbuing them with life of a very specific nature. Many of the old techniques of magic can be better understood once the vital process underlying them is grasped and understood through hard work and personal experience.

The other approach to breath magic is that of hyperventilation, inhaling and exhaling very deeply and very rapidly, causing very sudden changes in body chemistry and consciousness. This will cause extreme giddiness and Initiates must bear in mind that this practice has the potential to be extremely dangerous and injurious to health if care is not taken. However, it can whip the mind into a magically

charged frenzy and I have had considerable success with this simple technique in results oriented magic.

(ii) Magical Motion

Having looked at the use of static posture for magical purposes, the next logical step is to consider the body in motion. It is a certainty that different types of motion will best suit different people. We will examine them in order from the most gentle to the most frenzied, but Initiates are encouraged to try all of them, creating a rigorously thorough training regimen for themselves. Some will inevitably be found to be more effective than others for each individual, but all should be mastered before that value judgement is made.

The simplest movements to start with are the traditional ones associated with ritual magic. Now I don't have a lot of patience with attempts to resurrect old Golden Dawn Masonic style rituals, they are simply not appropriate to this day and age. However, for the purposes of this exercise the Initiate should perhaps endeavour to practise the sequence of grade signs and circumambulations employed in the ceremonies of such a group and detailed in most contemporary books of occultism (most notably Israel Regardie's *The Golden Dawn*). These circling parades in particular, reinforced by meaningful signs given at various points, have a very definite effect both upon the focusing of the psyche and the perceived atmosphere of the Working area: the air seems to throb, an effect which can be tangibly felt. These simple and effective patterns of movement can easily be carried forward into the modern magician's personal repertoire whilst leaving the unnecessary bulk of the pomp and ceremony behind. Those more drawn to the Northern

Mysteries would do better to practise some of the rune yoga exercises described in Edred Thorsson's *Rune Might*. Those who prefer to stick solely with the exercises given in this book can try simply walking in large counter-clockwise circles to define their Working area, pausing to adopt one of the five postures described previously each time the northernmost point of the circle is passed. Always be aware that **whatever psychic changes you register during these practices are arising in response to your physical actions**. You should take time to consider why it is so important to be aware of this fact.

Moving to a slightly more energetic practice, Austin Spare developed a technique which he termed 'the right way of walking'. Basically, the Initiate should take him/herself off to the countryside or to some other place where he/she can walk in privacy. Then begin to walk, the back held straight, the arms kept by the sides with the thumbs pointing forwards, the eyes defocused and looking straight ahead. Walk with an even, measured rhythm. You will find that this technique induces a state of trance very rapidly and this practice is readily used for the charging of sigils and other magical operations. Again, take time to consider the way in which physical techniques induce magical trance. Why should this be so and why is it so important?

Dance is an obvious candidate for our consideration and magical dance is an important part of the repertoire of many skilled magicians. We may consider the dignity and control of a Shinto shrine maiden's dance, or at the opposite end of the spectrum there are the rites of voodoo in which the dancer enters an ecstatic frenzy, thereby allowing a *loa* to manifest through his/her form. Ritual dance has been significant in many cultures. We enter a slight minefield here, as some people (such as myself) can't dance to save our

lives and would ordinarily prefer to suck on a mouldy old sock than set foot on a dance floor. However, in private, even I feel occasionally compelled to make rhythmic actions vaguely resembling dance when in the throes of a magical trance, and I have even participated in a dance in a group ritual with good effect. The most appropriate dance movements for an Apepian Initiate, of course, are sinuous, serpentine ones. The choice of music (if any) must always be a matter for individual preference and should resonate with the purpose of the Working, but as a general rule music which includes singing is not effective. Instrumental music is much more effective at sustaining the trance state. Of course, when voice is used as a musical instrument rather than simply singing lyrics, it can be very effective.

Another highly effective magical use of motion, particularly appropriate to the ophidian current, is that of swaying. Simply stand on one spot and begin to sway slowly from side to side. This will be found to enhance mental concentration in ritual remarkably. It may be found that a kind of shaking or trembling also seizes the body as the trance takes full hold. The mechanisms of this process are explored and discussed more fully in the book *Seidways* by Jan Fries.

Finally, we must examine the practice of whirling rapidly around until the body is overcome with dizziness. This may be pursued to the point where you collapse in a heap, at which time the mind acquires a high degree of lucidity and detachment, or with practice the whirling may be continued indefinitely, holding the body right on the brink of dizzy imbalance and collapse, but never quite going over the edge. This allows a highly concentrated trance state to be maintained for an extended period of time.

(iii) Reclaiming the Senses

One of the most important challenges which faces each Initiate on a daily basis is that of determining what is Real. We must learn to perceive True instead of mindlessly swallowing the vague wash of impressions and pre-packaged viewpoints with which we are routinely bombarded. Apep is the God of Illusion, so we must be masters over that which is illusory, not its slaves.

This is much more difficult than might be supposed, since we cannot actually trust our senses, at least not as they currently stand. Our conscious awareness only actually receives about 10% of the sensory information transmitted to our brains; the remaining 90% is simply filtered out and we are never aware of it. It may be judged irrelevant by the brain's processes, or it may simply not fit in with what the brain 'expects' to perceive and is thus ignored. If you doubt the extent of this filtering effect, consider how many times you have looked fruitlessly for the ketchup or your keys, only to discover they were right in front of you the whole time and you wonder how you could possibly have missed them. Lesson one: the brain is biased and it will do its damndest to present and accept only that information which conforms to its own worldview. That worldview is an unconscious one, programmed in by cultural and societal influences during the first few years of life and reinforced by the pressure of society and the media thereafter. Trying to deprogramme that bias is almost impossible, or is at least a very long term process. But we can certainly make ourselves aware of it and take steps to consciously **direct** our attention and our senses in an attempt to circumvent it.

Exercises follow which should be of assistance in reclaiming full use of the five physical senses, so that we may

begin to perceive what is Real.

SIGHT:

As an example of how untrustworthy your sense of sight is, try the following exercise. Cast your mind back to a room you recently visited for the first time. (It doesn't matter what kind of room: it might be a home, shop, office, or even a public lavatory.) Can you remember the pattern on the carpet? Can you remember how many chairs were in the room? What colour were the curtains? Were there pictures on the wall? What of? Were there books on shelves? What were their titles? Your eyes will have seen and processed all of this information, but nearly all of it will have been filtered out of your conscious perception by your brain as irrelevant and you will not now be able to recall it. Where the eyes perceive a pattern on a carpet in all of its detail, the brain tends to take short cuts in presenting the information to your awareness; it will extrapolate the basic pattern over the whole area, 'filling it in' to reduce processing effort, and presents that image to your conscious mind. Thus, you will probably miss seeing the wine stain in the corner unless you specifically focus upon it with full attention. Try asking any group of people to describe a room or an event from memory; their descriptions will all be different, sometimes wildly so. This is because their brains 'cut and paste' according to their personal bias instead of seeing True.

The only way to remedy this is to stop observing on automatic pilot and to deliberately take conscious control of your sense of sight. When you enter an area, deliberately look at everything and note every detail in your mind. Make note of colours, objects, people, patterning, relative positioning, subject matter of pictures, titles of books,

everything. With continued practice and vigilance you will train your brain and it will start to get used to the idea that you want to record these things; it will eventually begin to do so without the need for conscious prompting. But you will need to deliberately and persistently train it out of years of accustomed sloppy vagueness.

HEARING:

The ear of an infant can distinguish between many more sounds than the ear of an adult. This again is because the brain starts taking short cuts in analysing sense perceptions. As a child begins to pick up and learn language structure from its parents, the brain focuses upon those sound patterns, particularising them, and begins to relegate less used distinctions into broader, vaguer categories somewhere at the back of the mind. This is one reason why Occidentals find it so difficult to master Oriental languages and vice versa; because our brains are not geared to differentiate between the sounds used in this linguistic palette. Sounds which are quite clearly distinct to Oriental ears seem identical to Occidental ears. Again, the only solution is to stop listening on automatic pilot and to deliberately concentrate on each and every sound you hear, distinguishing between the different layers and subtleties of intonation. Focusing upon complex pieces of music and dissecting them note by note is one effective exercise. Another method is to learn a foreign language (always a worthwhile endeavour in any case), forcing the brain to deal with new orderings and sequences of sounds and attach meanings to them. This will be a struggle, it will not happen quickly, the brain has to be extensively retrained. Success in these disciplines will reap enormous rewards in all fields of incantatory magic.

TOUCH:

Touch is not so extensive a source of information as sight and hearing, but the sense can still tell us a great deal if properly trained. People today have largely got out of the habit of touching and handling things, of exploring and considering texture. This is a habit we need to get back into. Also, we tend to ignore subtle environmental clues such as the sensation of a breeze blowing across the skin, or the feeling of moisture in the air foreshadowing rain. Our sensitivity to events around us can be increased enormously by taking time to develop and pay attention to the often neglected sense of touch.

SMELL:

One of the reasons I rarely use incense in magical work is because it smothers other smells. In my experience some Workings, some 'presences', bring with them an odour. This was something picked up on by H.P. Lovecraft in his tales: "by their smell you shall know them". The memory of these subtle odours, brought back to mind, can be of great assisting in expediting future invocations and in such instances a similar-smelling incense may indeed be a potent tool. But first, you have to be sensitive to such subtlety and perceive for yourself the haunting odour lurking on the fringes of imagination. The only way to train and develop your sense of smell is to deliberately seek out every new odour, fair or foul, with relish, and take time to savour their subtlest nuances. Human beings will never possess a dog's sense of smell, but you will be surprised how powerfully this sense can be developed, until you really can smell people approaching. As Marcel Proust exhaustively recounted, smell has the power to

unlock the mind's deepest recesses of memory and association.

TASTE:

Taste may appear a peculiar one to concern ourselves with, since it seems a purely internal sense. This is not quite true. For one thing, taste and smell are intimately linked and developing one will necessarily develop the other. For another thing, taste is a sense which interacts very closely with the psyche when attention is paid to it. Events have a 'flavour' which can be tasted in the mouth with practice and this subtle apprehension of unfolding events can prove almost precognitive as signals detected subconsciously are transmitted to the consciousness through the medium of taste.

As with scent, deliberately seek out and savour new flavours all the time.

Our upbringing teaches us to rely almost exclusively on only two of our senses, sight and hearing, and we can't even use these correctly. But we must learn to develop all of our senses in order to rectify the sensual deficiency in our contemporary lifestyle and gain access to new methods of knowing and perceiving.

My recommendation is to be alert to the development of all five senses all of the time so far as it is possible, but to dedicate one day to each sense every week in order to really focus upon each in turn. This will amount to five days' intensive sensual exercise each week, allowing you to rest at the weekends. (It is important to always schedule time for rest, to allow all that you have learned to be absorbed.) Arrange challenges and trials for each sense on its allotted day in order to test yourself. Make a game of it, make it fun,

and your subconscious will **want** to play along, making progress much easier. Following a training programme like this will soon bear results.

(iv) Testing Your Limits

It is important that we each should know the limits of our own bodies so that we are aware of just how far we can afford to physically push ourselves. From an everyday perspective, this gives us a baseline against which to measure our progress as we strive to become more fit and healthy. From a magical perspective, those Workings which push us almost to our limits, into a kind of trembling, in-between state, are those which pack the most punch.

It goes without saying that the magician will strive to be fit and healthy as far as possible. This means a balanced diet and a programme of exercise. Even a daily walk is sufficient to maintain a level of reasonable physical fitness.

Here follow six suggestions to test the ability of the body to cope when pushed to its limits. All are potentially hazardous to health if pursued in a foolish and unbalanced way. Due precautions should be taken and assistance from friends sought where possible; ultimately, all such exercises are pursued at the individual's own risk. Only a fool would attempt any of these exercises when feeling remotely unfit or under the weather. Other methods will suggest themselves to Initiates.

1. Exhaustion

This exercise requires the use of a mobile phone and a reliable friend. The Initiate sets off walking. The aim is to

walk until you literally can not take another step without collapsing (note that the point of the exercise is **not** to collapse, but to discover the point at which it is imminent and then to stop). Be harsh with yourself, as most people will tend to give up and tell themselves they have reached their limit long before it is actually approached. Bring sandwiches by all means and definitely equip yourself with plenty to drink. But don't sit down and have a picnic, you should eat and drink whilst on the hoof, just pausing long enough to take a bite or a drink. When you finally feel that you cannot take another step phone your friend, who must be prepared to come and collect you no matter what time of day or night. Also, be sure to check in on an hourly basis.

2. Alcohol

Alcohol, taken in moderation, can assist in preparing the mind to experience altered states and can be a useful magical tool. Taken to the next step, carefully induced intoxication can lead to the state of divine ecstasy embodied in the runic $\mathfrak{F}\mathfrak{I}\mathfrak{H}$ 'Alu' formula. It is necessary for the Initiate who would use this tool to know the precise quantity required to produce the desired inspirational effect without tipping over into drunken idiocy. Alcohol is a good means of testing mental self-control.

Again, a trusted friend is required for this challenge. The Initiate drinks several alcoholic beverages at a carefully measured rate and to an agreed maximum quantity (e.g. "I will drink one measure of whisky every ten minutes to a maximum of eight measures"). The intention is not to get blotto, but to monitor the progressive effect of the alcohol from the viewpoint of an objective observer. The magician's companion will take notes of the apparent effects as time

progresses, for up to an hour after the final measure (e.g. "After fifteen minutes and one measure the eyes dart about and will not remain fixed on one spot ... After twenty five minutes and two measures the eyes stop roving and the gaze becomes dull and heavy as the subject struggles to retain focus ... After thirty minutes and three measures the speech starts to slur ... After forty minutes and four measures the subject has difficulty following the track of a conversation ..."). You will find it interesting to compare these objective observations with your own subjective evaluation; there may be significant differences. In this way, the Initiate learns his precise 'tipping' point, important for those situations when he uses alcohol as a sacred tool to achieve a state of divine inspiration, or in mundane social situations where he wants to be careful to appear convivial yet retain full control of his faculties.

3. Fasting

Agree to give up food for a period of time. Start small (i.e. one day only) and work up to three days or so. Drink only water during this period. Study the effects of food deprivation upon the body and upon the psyche. You may find that the ability to concentrate becomes much enhanced as your mind focuses itself because of the desire for food. This exercise in particular must be used with caution and infrequently.

4. Sleep Deprivation

Try going without sleep for a night or two (again, be warned that overdoing this may prove fatal). This exercise should be done during a period when you will not have to drive. Also,

restrict meal preparation to microwaves or take-aways to avoid the danger of falling asleep and leaving the oven on. Study and record the effects of tiredness upon you, both physically and mentally. Do hallucinations occur? At what point do you start to enter hypnogogic trance without warning? Consider the possibilities of this as a magical tool.

5. Orgasm Exhaustion

Set aside a free day to discover how many orgasms your body can endure in a twenty four hour period. This does not mean how many you **want** to have, you would probably be satiated after two or three. How many can you physically endure, even when you don't want to? When it becomes too much, take an hour off, then get back to it with gusto! Masturbation is probably preferable to intercourse for this practice, as love-play will serve to increase the delay between orgasms, it is just too distracting for the current purpose, which is a dispassionate experiment. This exercise, here intended to test the body's limits, will be returned to under the auspices of the second head when considering eroto-comatose lucidity.

6. Orgasm Deprivation

There are two distinct approaches to this, each of which should be practised for a pre-determined period of time. You may decide that you wish to practise one of the exercises for a week, for instance. Once decided, that time scale must be adhered to.

The first and easiest kind of orgasm deprivation is simple abstinence. Turn your mind away from sex whenever it enters your thoughts; focus your mind and energies upon other things. You will become aware of a great sexual

tension gradually building below the surface. Consider how this can be redirected and used magically.

The second technique is that of *karezza*, i.e. the practice of masturbating without allowing yourself to reach an orgasm, always stopping just as the critical moment is approached and recommencing when it subsides. This generates a very high charge of sexual desire, which can be maddening as it is constantly denied release, but very magically empowering. This raging energy can be thrown into any magical operation you carry out (though this should not be done during your scheduled practice sessions, when the intention is to study the effects of the exercise and take notes). During the span of the exercise period, *karezza* should be employed on a regular basis (at least twice daily, preferably three or four times) to inflame the accumulated desire to fever pitch but allow it no physical release. This is an extremely potent magical practice, but should not be used to excess.

A Few Words On Sex Magic

It would be remiss to ignore the subject of sex magic in a chapter specifically focused upon the carnal aspects of magic. Indeed, the magical potential in the biological energies of sex is briefly touched upon in the exercises suggested for orgasm exhaustion and orgasm deprivation. However, sexuality, goes far beyond the physical, incorporating emotional, mental and imaginative elements. As a result, the use of sex magic as a tool for illumination or sorcery is best employed in the work of the third and subsequent heads, reaching its full flowering in the fifth head of the Dragon.

The varied techniques of sex magic in practice are too

vast to adequately address in this current work. There are as many theories and practices as there are practitioners. Nor is the practice of sex magic an essential component of Apepian magic (**Desire** certainly is, but not necessarily its expression through the sexual act itself). Its use or otherwise will thus depend upon the preference of the individual Initiate. But at the very least an understanding of the powerful currents of sexual exchange is absolutely central to the Left-Hand Path, whether or not they are actually directly utilised in practical magical Workings. These energies will always be present, even if only in inner desires. The reader is referred to the very fine works in the Reading List for further information.

The main additional comment to made upon the subject at this stage is to state that those people who take the time to work through the exercises offered in this chapter will find themselves becoming intuitively familiar with the elusive key which will reveal to them the secret of how the physical and magical realms are intertwined. This key will then inform and empower any sex magical experiments they may choose to undertake. But the only way to properly use the flesh is to come to know and love the flesh. The techniques for doing that are presented here in as clear and straightforward a manner as possible.

CHAPTER FOUR

THE WORK OF THE SECOND HEAD

In the previous chapter, we focused our attention upon the practices relevant to the first head of the Dragon, namely the control and development of the physical body and the realisation of flesh, blood and bone as intrinsically magical. Indeed, the flesh is the very foundation of the Left-Hand Path and all else must be grounded in it. Like Merlin in Robert Holdstock's *Merlin's Wood*, our runes must be carved upon our very bones.

In this chapter, we build upon the preceding work by introducing similar practices to exercise and train the mental faculties. The mind must be monitored and brought under control; it must be expanded and adapted to suit our magical purposes.

We like to kid ourselves that we have control over our own minds. This is a ridiculous assertion. As soon as the exercises in this chapter begin to be conscientiously applied you will discover that your mind is scattered, fragmented and cannot stay focused on one thing for a single moment without hard and rigorous training. Developing sufficient mental

control to consistently work successful magic is difficult in the extreme.

To illustrate this point, I would like to share a couple of experiences that I had when very ill in May 2003. My joints had been attacked by a viral infection which I had apparently contracted after exposure to rat urine in the archive storage of the company I worked for at the time. I was unable to walk, could not even stand without the aid of sticks and every movement was agony. My hands were so stiff and swollen that I could do precious little with them and I had a headache that felt like a drill boring into my right temple.

Not surprisingly, I found it difficult to sleep and I lay awake one night trying to read, half delirious since I was so ill and tired. The book I had chosen was simply a light novel, nothing heavy or overly complex. However, when I picked it up again in the morning I discovered that I had completely lost its thread. In my delirium, I had created entirely new characters in my mind and had woven them into the plot of the book. I could recall whole sections of the story peopled with characters who simply did not exist in the novel. In fact, I was so muddled that I could not tell apart what I had read and what I had imagined and I was forced to begin reading the book again. This shows how the mind can break free of conscious control and run away with itself without our even realising that it is happening. When properly trained and applied, this ability is actually a very important tool for magical applications, but it must first be brought to heel. Until this period of illness I had never noticed the extent and power of this tendency of the mind.

But this was not the only odd mental experience I had during this period. As I lay trying to sleep on another night, my brain's usual filters must have been lowered, allowing me a glimpse of the subconscious at work. We often talk of the

mind's 'internal dialogue' as it constantly chatters away with itself, but in this rare moment when the barriers were down I was able to see just how extensive this actually is. I became aware that my mind was having **at least** a dozen simultaneous conversations with itself as I observed it, all of them divorced from conscious participation. You know when you sit alone in a busy bar or cafe and simply listen to the buzz of human noise around you? How the many conversations are all distinct, but the overall rumble is so loud that you are unable to fully tune into any one of them and isolate it? It was like that, but it was inside my head and I came to the shocked realisation that it was **always** like that in there! But the brain is accustomed to filtering out those bits which are not pertinent to the current interests of the conscious mind, which is arrogant and absurd enough to assume that it is in control. In actual fact, it is being hoodwinked and manipulated by the preprogrammed filters that our society and upbringing have conditioned our minds with. It is the task of the magician to undo this conditioning and free the resources of the whole mind, integrating and unifying them. But first, it is necessary to simply become experientially aware of them and familiar with them and this in itself is no easy task.

It is this task which we shall address in the current chapter.

Models of the Soul

In order to train the mind in magical work, it is necessary to understand the underlying structure and substance of the mind. The words 'mind', 'soul', 'spirit' and such like are very vague and woolly and it would be of benefit to the Initiate to take some time to learn the interrelationships implied in some

of the more sophisticated models of the body-mind-soul complex.

Most magical traditions teach soul lore as part of their curriculum. The Egyptian model of the soul and its various parts is alluded to in the Temple of Set, especially well defined by Don Webb, and this may be familiar to some; if not, then his published books contain a good portion of the most pertinent information. The Germanic soul model is well known through the books of Edred Thorsson, most notably *Runelore* and *The Nine Doors of Midgard*. The kindred Celtic model is presented in my *Book of Ogham*. A highly developed Qabalistic model exists within the Knowledge Papers of the Hermetic Order of the Golden Dawn. There is no shortage of sophisticated models of the psyche within the traditions of magic.

More recent psychological lore will also be of use to the Initiate, especially the works of Carl Jung.

To boil all these models down to their basics and present an inventory of distinct soul parts in modern English in no particular order, we might create a list that reads somewhat as follows:

intellect
memory
emotions
repressed shadow aspects
inherited characteristics
idealised image
public face
tutelary projection
post-mortem shade
focal core, the sense of Self itself

The purpose of Initiation is to knit these faculties into a single cohesive identity, capable of surviving the death of the physical vehicle and Remanifesting in a new existence, whether in a fleshly form or incorporeal. Before they can be integrated, they must be understood and developed and streamlined. Many of these faculties ordinarily behave according to preprogrammed conditioning, some of it social, some of it biological, some of it simply habitual. Using the same techniques of observing, testing and stretching which were applied to the five physical senses under the work of the first head, we must now bring the parts of the psyche into full working order. This takes practice and patience and a great deal of hard work.

I would recommend that the Initiate should familiarise him / herself with as many of these soul models as possible and work with them vigorously within the context of their own symbolic and cultural tradition. Each traditional model is balanced within itself and by taking time to fully absorb each in turn on its own terms and in its own frames of reference, the Initiate will soon establish a very cohesive image of his / her interior operations, something which will be critical to the work of the second head.

Monitoring Thought

Before we can even begin to try to control our thoughts, it is first necessary to become aware of them. For this exercise, which should be practised regularly for at least a month before progressing to any of the other practices which follow, assume the seated posture of the God as described under the work of the first head.

Once the posture is steady and stable and the

breathing has settled into an easy rhythm, simply begin to observe your thoughts. Centre your consciousness in a kind of 'vantage point' within your head and just keep watch. Take note of your thoughts as they arise. Do not allow yourself to become involved in any of them, just observe them as they arise, multiply and vanish.

After a time you will become aware of insidious 'concealed' thoughts which creep into being from within your mental vantage point itself. These will be thoughts such as: "I wonder how well I am doing"; "How much longer till the end of today's exercise?"; "Hmm, where did that thought come from?", and so forth. It may be difficult initially to notice thoughts of this kind, since they disguise themselves as a part of your process of observation. But they are not, they are separate and distinct thoughts in their own right and you should recognise them as such.

Once you have spent some time in regular practice and have become familiar with the patterns of your thoughts as seen from your inner vantage point, you can take the exercise one step further. Now you should let your attention latch onto one thought when it arises and follow it to the exclusion of all others. You must not try to influence it or develop it in any way; just observe it and its convolutions perfectly dispassionately. You will discover that different streams of thought will react to such close observation in different ways: some will dry up and cease almost instantly; some will develop steadily; some will leap about from idea to idea, shifting and changing in the blink of an eye; some will bizarrely seem to stop, turn around and stare right back at you. Again, practise this on a regular basis.

Finally, keep notes of your progress with these exercises and always be encouraging with yourself. Every minute spent in such practice is a triumph of your Will, even

if no obvious sign of improvement seems noticeable. If you continue to encourage yourself, your subconscious mind will respond and will start to play ball, opening itself more readily to your inspection as it senses that you are pleased with it and that there is pleasure to be gained in these practices; the subconscious responds best to fun in such long-term exercises, so make a game of them. Bullying it will produce poor and resentful results; try to **involve** it and welcome its participation.

Stopping Thought

Once you become proficient at observing and following your trains of thought without interfering with them, you will discover that you have gained some insight into the phenomenon of thought itself. You will start to recognise the patterns whereby random thoughts arise in your mind, surfacing from the depths of the subconscious. Now, armed with this knowledge, we face the considerably more difficult task of actually dampening and stilling thoughts, preventing them from arising in the first place where possible and quickly snuffing out those which manage to slip through the net.

This is done in much the same way as the previous exercise. Centre your consciousness within your mind and begin observing. But this time keep your mental landscape as still and empty as you can possibly make it. As soon as you become aware of a glimmer of thought, extinguish it.

Now the battle will begin in earnest. You will be stunned by just how undisciplined your mind is, you will not believe just how many uncontrolled thoughts whizz around in there and resist all your attempts to quash them. They will

seem like the hydra: cut one off and two more spring up in its place. You will despair at how little progress you seem to be making. You will be fooled as you think to yourself, "I'm doing really well, I haven't had a single thought in ages," only to realise how insidious the little bastards are by playing off your own vigilance and enticing it to thought. They will laugh at you, mock you, dance rings around you. You want to know the best thing to do? Laugh with them, don't get uptight. Your subconscious will cease rebelling and will eventually start to work with you if you convince it that you are not its enemy and that its cooperation will benefit your whole Self.

It may seem disheartening to say that after a lot of work and practice you may find yourself able to truly cease thinking for a mere three or four seconds. But this is a truly incredible achievement and the sense of pure Self that will arise in these moments is – quite literally – like a good orgasm. Consider that an orgasm tends to last for only seconds, but that doesn't stop people striving for it. This degree of mental control will be of tremendous value in the magical workings of the later heads, especially the temporal manipulation of the sixth head. But you will need to practise, and often.

Single Pointedness

Once you are able to successfully still your thoughts for a few brief seconds (which is the Key to magical gnosis and prophetic powers), it is time to start focusing upon single-pointed concentration, which is a related and similarly difficult discipline.

Begin by staring directly at a single fixed point. It

may be a mark on the wall; it may be a dot on a piece of otherwise blank paper; it may be the edge of a knife (very traditional); it may be the head of a pin; it may be any one of a hundred small and simple things. Bring your mind to bear exclusively upon your chosen point of focus. Allow no other thoughts or impressions to arise in your brain.

This will be fiendishly difficult in exactly the same way that the thought vacuum of the previous exercise was fiendishly difficult. Your mind will twist and turn in its struggle to escape your point of concentration. Rogue thoughts will spring up faster than you can quash them, you will find your mind wandering, distracted by the most trivial thing. None of this matters, just willfully turn your attention back to your chosen focus point.

The issue at this stage is not how successful you are, it is simply the fact that you are practising. This practice will inevitably improve your skill over time. Every slight improvement in the powers of magical concentration and applied Will that you are now deliberately honing will pay enormous dividends. Lack of practice will, of course, pay nothing at all.

Visualisation Exercises

Once you have acquired the knack of concentrating upon a point without suffering undue distraction, you can begin to make the practice more magically useful by focusing your newfound attention upon a visualised object instead of a material one.

Begin by visualising some everyday object with no esoteric significance. Hold its image fixed in your mind's eye. Imagine every aspect of its appearance in all three

dimensions and hold it steady in your imagination, your concentration rigidly fixed upon it. As you gain facility and confidence, begin to turn and rotate the object within your mind's eye, viewing it from all angles. Finally, introduce the other four senses to your visualisation and imagine the object in all of its sensual glory.

A good item to choose initially would be a small piece of fruit such as a tangerine or a strawberry. These are simple shapes, but are colourful and textured and offer a full sensual feast when the exercise is practised at its full potential. Imagine the sweet smell of the fruit; the soft dimples on its surface as you touch it; the mouthwatering flavour; the pulpy, mushy noises as it is squeezed.

Finally, begin to practise with visualising magical symbols or sigils which are meaningful to you (do **not** at this stage play with ones which you do not know the meaning of, that kind of work belongs to the third head, not the second). Use colour, shape, etc., in your visualisations and again try to grasp the symbol in three dimensions. This practice will have direct magical application in the work of the third head. However, at present any insights or what not that may arise are not to be welcomed; indeed, they are evidence that you are not concentrating hard enough upon the task in hand, which is single-pointed focus upon a visualised object with no distractions.

When you have achieved success with static visualisations, begin to envision whole scenes being acted out around you. Read a passage from a book and recreate it in painstaking detail within your imagination. Walk around and view the scene from all angles, examine the characters and the objects in their world. Again, exercise all five senses: pick things up and stroke them; listen to the sounds of the scenario; taste things; sniff the air to discover what odours

you can detect. Carry out this exercise many times in many different scenarios until they seem 'real'. This practice too will translate into direct magical work in the next head, which will prove quite difficult going if this prior experience and expertise has not been gained now by hard graft.

Mantras

Another way of focusing the mind is the chanting of mantras. A mantra is a word or phrase which is repeated over and over, capturing the mind with its rhythm and preventing the attention from wandering. Of course, if this was all there was to it, we might as well recite 'Mary had a little lamb...!'

Now actually, that is a brilliant idea and I would suggest that Initiates should indeed begin their mantra practice by reciting nursery rhymes or limericks. In this way, you can forget about any esoteric meaning and simply focus upon wrapping your attention up in the rhythm of the mantra. Later, when expertise has been gained and magical trance can be easily entered through mantra use, more meaningful mantras may be used for positive magical purposes, warping the world through their repetition.

The mantra should be hummed, sung or vibrated, not simply muttered under the breath. The exact tone and duration will depend upon the mantra chosen. Some work best with a buzzing drone; others with a harsh, explosive whisper; still others with a deep, sonorous incantation. The breath should be regulated to suit the mantra, which should be intoned aloud initially. As the repetition of the mantra begins to operate on 'automatic pilot', leading the thought along with it, it can be gradually quietened until it is being repeated silently within the mind, like a spinning wheel of inner sound

which holds the mind enthralled.

Once this trance can be entered readily, the Initiate will be ready to begin using mantras with magical meanings. A mantra spinning in the mind induces a state of trance and opens the gates between the conscious and subconscious minds. It can therefore be used to plant magical seeds in the deep mind for either operative or illustrative purposes. Some suggested magical mantras follow:

The Formula of the Aeon of Set: "**Xepera Xeper Xeperu**"

The Formula of Leviathan: "**Xeper and Remanifest**"

To Seek after the Mysteries: "**Reyn til Runa!**"

To open the Gates of Hell: "**Zazas Zazas Nasatanada Zazas**"

The Word of the Aeon of Horus: "**Abrahadabra**"

To summon the Draconian current: "**Capimao Vovim**"

The combined forces of the Lord of Darkness and the Serpent: "**Apepi Set**"

The Charm of Making: "**Anadl Natuiaeth Ufudd-Dod Bedd Oedd Doeth Ni Fyny Fel**"

"I reign over ye...": "**Ol sonf vors g**"

The Secret whisper of Apep: "**TINAMIWYAN**"

Further methods of developing mantras for operative magical purposes will be discussed under 'Sigils' later in this chapter.

Liber Jugorum

In his instruction paper entitled 'Liber Jugorum' (see *Magick or Gems from the Equinox*), Aleister Crowley offers a highly effective technique for training and developing the mind,

which can be adapted effectively for use by modern Initiates.

In Ipsissimus Crowley's original method, the Initiate attempts to keep watch over his mind by taking an oath to not say a certain word for a specified period of time. This word should be one which is used often in daily conversation in order to ensure proper vigilance. For example, the word 'and' might be selected. The Initiate might decide to avoid the use of this word for a period of forty-eight hours.

If the Initiate realises that his vigilance has lapsed and he has used the forbidden word, or – equally terrible – he cannot remember whether he has used it or not, then Mr Crowley would suggest slashing the forearm viciously with a razor blade in order to drive the lesson home. However, I tend to agree with Kenneth Grant when he suggests that this action can serve to actually **widen** the gulf between the conscious and subconscious minds and is not to be recommended. Training by punishment always breeds secret resentments, which is the last thing we want. Instead, if you realise that you have slipped up, just smile wryly and take note of the fact, promising your **whole** mind that with its help you will improve. This more gentle approach to training may take longer, but the mental bridges thus built will stand upon firm and lasting foundations. You want to build your mind into an integrated, focused tool, not have it cowering and snarling like a whipped cur.

When some degree of success has been achieved with this exercise of guarding your tongue, you can take things one step further. Now try to guard against the word entering your very **thoughts**, not just your speech. This, of course, is a considerably more difficult task. No sooner are you told not to think of something than it springs right to the forefront of your mind. Bugger! Nonetheless, in this as in everything, regular and determined practice will be proven to produce

results, with the mind gradually and willingly taking its cue from the strength of your determination and desire.

Death Posture and Magical Trance

The death posture is a technique developed by Austin Osman Spare and discussed most fully in his *Book of Pleasure*. In that book, there is a self-portrait of Spare in his death posture, sitting at a desk with his chin resting in his hand as he gazes straight ahead with a fixed, dead stare. Around him, the picture is cluttered by various obsessions and symbols that begin to spring into manifestation as the gates of his subconscious mind are unlocked and yawn open.

Over the years a number of people, such as Kenneth Grant and Peter Carroll, have found a great many words to say about the death posture and their insights are invaluable, but its essence is simplicity itself.

The key to the death posture is an understanding of Spare's **Zos-Kia** cultus. Again, a lot of words have been written about this, especially in the books of Kenneth Grant (Spare's literary executor), to which the reader is referred. However, in very brief terms the idea can be interpreted as somewhat akin to Ipsissimus Crowley's Nuit-Hadit duality: the infinitely large and the infinitely small. *Zos* can be viewed as the entirety of potential, the Unmanifest awaiting manifestation and infinite transformation. *Kia* can be viewed as the isolate spark of Self, stripped of all accretions, the Eye in the Void.

The death posture is the process of stilling bodily movement (see the work of the first head in the previous chapter) and extinguishing the personality. This allows the consciousness to retreat into itself, sloughing the skins of

opinion, assumption, indoctrination, programming, etc. In this vacuous state, the Eye moves upon the Void and the gates of Hell (the subconscious) yawn open, allowing deep-rooted obsessions and powers to arise into manifestation. This, of course, can be a devastating experience, but it is a tremendously empowering one.

It goes without saying that the death posture requires some skill with the types of practice described in the previous exercises in order to be effective. But for any true magical transformations to be wrought, some facility with this trance state is absolutely essential. The Initiate **must** be able to isolate the true core of Self from the mundane personality and directly perceive the Void in which "true creation" may take place.

Later in this chapter I will provide a brief account of the Order of Leviathan Working from the Temple of Set's Munich Conclave, at which a slight variant approach to attaining this altered state of consciousness was successfully employed in a group Working.

Eroto-Comatose Lucidity

Aleister Crowley is credited as one of the pioneers who introduced sexual rites into contemporary Western magical practice. However, he actually wrote very little on the subject in his open writings and his sex magical teachings must be largely deduced from a combination of diaries, letters, the people who worked with him and reading between the lines. They are not generally expressed in his published works.

However, one practice which he certainly advocated was that termed eroto-comatose lucidity. Put simply, this is the use of sexual stimulation to induce a state of trance. In

the trance state, the mind is devoid of mundane thoughts and is peculiarly focused, capable of great insights and touching deep enough roots in the psyche to effect profound and lasting changes in both the inner and outer worlds.

The most basic method of utilising sex magic is simply to focus upon the moment of orgasm, when thought is crushed into oblivion by the intensity of the experience. At this moment the magician hurls a focused packet of Will through the open psychic gateway. Some magicians achieve tremendous results with this simple key, though my own experiments with this method have met with absolute zero success. Horses for courses, as the saying goes.

However, I have had much success with eroto-comatose lucidity, which works in a quite different way to the above. In fact, it may be approached in two distinct ways. Initiates should try both and find out which works best for them; it may be that one method works best at certain times or for certain operations and the other works best under different circumstances. Try them and see.

The first method lays emphasis on the 'comatose' part of the description. Build up to a tremendous orgasm and then let your mind drift into trance in the ensuing exhaustion (it may be necessary to chain a sequence of two or three orgasms in order to induce a profound enough state of dissociation). The mind should be temporarily shattered, allowing the Will to focus itself into a diamond hardness without interference from idle thoughts. It can then reach forth to seek the knowledge it requires or to work the desired changes. This operation can be done solo or works very well with the assistance of a partner, who can talk the Initiate through a guided vision / astral experience after pleasuring him / her into a somnambulistic trance state.

The second technique reutilises the first head

methodology of *karezza*, the practice of masturbating to the point just preceding orgasm, but never allowing it to occur. This is continued until the buzzing of trapped energies coupled with frustration and mounting tedium cause the mind to slip into trance.

Initiates should practise these techniques to observe the changes wrought upon consciousness and the strange effects they can have upon the mind (not to mention their undoubted magical utility).

Sigils and Automatic Drawing

Austin Spare developed a technique of sigillisation which has become widespread and well known in recent years. A sigil is basically a pictorial glyph which conceals a Statement of Desire. When the eyes behold a sigil, they do not consciously register its meaning; however, the subconscious mind, which beheld the formation of the sigil and recalls the way in which it was shaped, certainly associates its form with the Desire. The use of such sigils is a way to bypass the conscious mind's rational objections and plant the suggestion of the Desire directly into the deep places of the psyche where it may be worked upon. These methods of mental manipulation fall under the work of the second head and Initiates should practise until they become perfect at the casting of such simple sorceries. We will first examine the ways in which such sigils may be formed before discussing how they may be effectively implanted in order to incarnate the magician's Desire. In this as in most cases, different techniques work best for different people.

The simplest way to formulate a sigil is to decide upon a phrase which states your Desire in simple terms. Let's

take a straightforward piece of weather magic as an example. Let us assume that a magician is a bad sailor but needs to take a ferry journey. His statement of Desire might therefore be 'FAIR WEATHER'. He then eliminates all duplicated letters from the statement (this stage is optional and certain letters may be used more than once to create a more aesthetically pleasing or numerically significant design). This leaves him with FAIRWETH. These letters are then taken and assembled into a single diagrammatic expression which utilises all of their shapes, as exemplified below. The magician may make this as simple or ornate as he wishes until his sense of artistry is satisfied.



We now have a symbol which is derived from the statement of the magician's Will, but which no longer consciously suggests it. Personally, I would recommend creating the sigil within the charged environment of a formal ritual, coupled with a solemn declaration of intent, to ingrain its purpose more readily within the psyche (for ritual guidelines, see the chapter concerning the third head and many of the titles in the reading list). Once created, the sigil should be put aside for several days before being taken out again and charged, as described later.

Sigils can also be created to resonate with the energies of Gods or spirits, whether traditional or shaped by the magician's own mind (so-called artificial elementals or thought-forms). The grimoires are full of sigils relating to specific spirits and demons. In such a case, the letters of the spirit's name would be incorporated in the design of the sigil.

A simple sigil for devotional work with Apep is suggested below.



This can be spiced up as needed by the ingenuity of the magician, as in the second, more evocative and aesthetically pleasing, representation.

A look at the artwork of Austin Spare or the illustrations in Peter Carroll's *Liber Null & Psychonaut* will furnish many examples of sigils created in this manner which should help stimulate the new Initiate's creative juices.

To return briefly to the subject of mantras, these may be created by the same means. By choosing a statement of Desire, removing duplicated letters, then scrambling the remaining letters, a suitable sounding word or phrase may be produced and chanted. Taking our 'fair weather' example from above, we might create a mantra like 'THERIF AW'. This would then be charged in a similar manner to a visual sigil, but at the moment of casting it would be chanted rather than stared at.

In *Uncle Setnakt's Essential Guide to the Left-Hand Path*, Don Webb suggests a method of creating sigils from purpose-developed magic squares. If the English alphabet is counted as twenty five letters rather than twenty six (achieved by treating I and Y as the same letter / sound), then it will fit into a 5 X 5 grid, as follows.

APOPHIS: Omnibus Edition

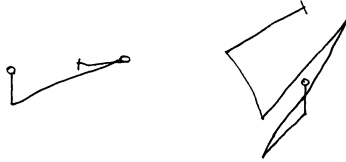
A	B	C	D	E
F	G	H	I/Y	J
K	L	M	N	O
P	Q	R	S	T
U	V	W	X	Z

Now the trick is to rearrange the letters into a matrix which reflects our statement of Desire. Taking the same example once again, we place the 'fair weather' letters first in the grid in the order of their occurrence in the phrase, then fill in with the remaining letters of the alphabet, thus:

F	A	I	R	W
E	T	H	B	C
D	G	J	K	L
M	N	O	P	Q
S	U	V	X	Z

The magician can now trace sigils upon this square, which further expresses his Desire. Having created a magical square for fair weather, the magician might wish to sigillise the words 'ferry journey' upon it in order to render his Desire more specific. He does this by tracing lines upon the letters on the square, spelling out the words f-e-r-r-y j-o-u-r-n-e-y and tracing the shapes wrought, producing the following two

sigils:



These shapes and patterns of lines have no meaning to the conscious mind, but the subconscious knows how they were wrought and what they mean, recognising the Desire encoded within. Because of the conscious dissociation from them, the subconscious may manipulate them directly and without interference when they are charged.

Another technique which may be used in the creation of sigils is also derived from Austin Spare, that of automatic drawing. The technique in this case is very simple, although attaining a satisfactory use of the art may take some time and practice to develop to an aesthetically pleasing standard. It really does require the lowering of inhibitions and psychic barriers. But you know the drill by now: practise, practise, practise. A pen or pencil is held loosely in the hand over a blank sheet of paper. The mind drifts in reverie upon the Desire to be reified and the hand is allowed to move as it Will, without conscious interference or direction. From the resulting patterns, some parts may be extracted and adapted as sigils of the Desire and subsequently charged.

The methods for charging sigils are many and varied. Some will work wonders for some Initiates, others won't. The basic intention is to achieve an altered state of consciousness in which the mind enters a void and casts the sigil loose, throwing it into the deep places from which it will subsequently manifest. It is then effectively forgotten about

and left to do its work. This is neither the time nor the place for the passionate willing for results; that should have come earlier in the actual formation stage of the sigil. The time of casting, or charging, needs to be free of 'lust of result', a surrender of the Desire to the depths of Hell, the subconscious mind. Only by completely releasing it in this way will it be free to move and to act, fulfilling its directive to manifest in the outer world.

Probably the simplest and most used way to charge a sigil is to intensely visualise it or stare at an image of it at the moment of orgasm. It sounds great in theory, for at this moment the mind is incapable of ordinary conscious thought (just try saying your multiplication tables while you're coming) and the sigil should penetrate straight through to the subconscious. Many people report very great success with this method. Personally, I have always had rather poor results using it, which just goes to show that what is reportedly the single most effective method for charging sigils will not necessarily be the best for everyone.

Death posture is another highly recommended method, placing the sigil at eye level as the dead stare is fixed upon it. This one I have had excellent results with, also with the right way of walking described under the first head. Really, any of the physical and mental exercises so far described can be adapted for this form of results magic. This, after all, is what all of that hard training is ultimately for.

Personally, my supreme triumphs with sigils have been when I have combined them with Workings of demonic evocation. As a goeticist of long standing and great enthusiasm, nothing pleases me more than whipping my mind into a state of consciousness wherein I can conjure some demon or obsession into seeming visible appearance. In such Workings, the evoked entity is passed the inscribed sigil to

charge and to act through as a physical seal of the Working. This works because the magician's attention is focused upon the demonic manifestation, so the charging of the sigil and its subsequent reification is apparently accomplished by the demon, not by you. In other words, it is being handed behind the scenes to a subconscious obsession in the guise of an external entity by a form of sleight of mind. I have had awesome results from this kind of combined Working. Evocation techniques are not a necessary part of the Order of Apep's curriculum per se, so are not detailed in this study of the seven heads. Full guidelines can be found in many of the books in the reading list, however.

The Dream Diary

During the course of the Work of the second head, the Initiate should begin in earnest to keep a dream diary if he / she does not already do so. There are many benefits from keeping such a diary, but in terms of our Apepian Work at this second head stage it is primarily because the process of consciously recalling dreams upon waking will work miracles in establishing a consistent dialogue between the conscious and subconscious minds. This process of mental integration is the whole focus of the second head of the Dragon. As a negative symbol, the whirling thunderbolt can represent the chaotic thoughts which must be reined in and controlled; as a positive symbol, it represents the whole psyche turning as a **unified** force, with each part coming to the fore in its turn. One of Don Web's sayings which impressed me greatly was that dreaming is the battleground for immortality.

The practice of keeping a dream diary is therefore an essential part of the work of this head and will assist greatly

with the other exercises. However, it is also valuable preparatory work for the third head, in which dreams play a very important role and Initiates will be expected to develop the ability of lucid dreaming and also map their own personal dreamscapes. None of this will be possible without a good deal of prior practice in recalling dreams and a good stock of dream records for analysis.

Having got the whys and wherefores out of the way, the nuts and bolts of dream recall are quite straightforward. Keep a pad of paper and a pen by your bedside, within easy reach, also a lamp in case you wake in the middle of the night with a dream to record. As you fall asleep, remind yourself that you must remember your dreams when you wake up. Immediately upon waking – literally as soon as you realise that you are conscious – relax and still your mind. Then let your memory drift gently back until some image or impression arises from your dreams. You will probably find that once you manage to latch onto a single item, a whole host of information will come flooding through as the entire dream resurges in your memory. Write it down immediately, for it can disappear again in moments and you then won't be able to recover it for love nor money. If you remember only a single tiny thing, write that down, no matter how insignificant. This will reaffirm to your subconscious that your dreams are important to you. If you remember nothing at all, write in your diary, "I am disappointed that I was unable to recall my dreams this morning. I will try again tonight." In this way, your deep mind is made aware that you are not about to give up and go away. It will become an ingrained habit and results will then become more or less automatic.

In this, as in everything, practice makes perfect. The more your mind grows to expect you to want to recall your dreams, the more it will offer up to you, but it needs to be

trained to do so. In time, you will probably find yourself remembering a whole series of four or five dreams from a single night.

In the course of this practice, you will learn how important it is to get sufficient sleep. Snatching four or five hours at a time will quickly reduce your dream recall to zero. You **need** a good night's sleep. Sleep is not a waste of time; as you enter the work of the third head you will discover that sleep and dreaming are keys to some of the most powerful magic you can experience. At that time, you will be grateful for the preliminary dream recall work which falls under the jurisdiction of the second head.

Emotional Control

By control of one's emotions, I am certainly not referring to their suppression. Indeed, the emotions are a vital part of the soul-complex and should flow easily. However, we need to learn how to use our emotions to enrich our lives and our magic. Unfortunately, in the uninitiated state our emotions are usually switched on and off by implanted hot buttons, leaving us open to manipulation by the media and advertising. Our emotions can then be our chains.

The first step in our emotional liberation is therefore to identify our own hot buttons. Carry a small notebook with you, which will be your 'emotion diary'. Every time an emotion arises, make a note of the date, time and circumstances. Make special note of those emotions which occur in response to adverts or items on the televised news or in newspapers.

After you have accumulated some data, you will be able to look through your diary and begin to recognise

patterns. You will learn what your hot buttons are: what makes you angry; what makes you sad; what inspires your lust; what makes you swoon into mushy lovey-doviness. Once you have identified these factors, you will be able to realise when they are being triggered and you will find that you can coolly detach yourself and switch off the programmed emotional response if you so wish. Emotions are a vital part of life, but they should arise because of your desires and experiences, not because someone is pushing your buttons to manipulate a response. The greater your insight and success with this exercise, the more immune to manipulation you will become.

Once your pre-programmed hot buttons have effectively been disconnected, you can concentrate instead on discovering what really makes you happy. A little introspective meditation – and perhaps divination – will work wonders here and you can channel your enthusiasm and affections into projects, people and things that truly mean something to you. Similarly, your hate and anger can be turned away from media-promoted bogeymen and turned upon your true enemies. You will be greatly empowered.

One extremely helpful side effect of this exercise is the ability to redirect unproductive emotional energies into other magical projects. When you become aware that you are getting angry or otherwise emotionally stimulated because one of your hot buttons has been pressed, don't just let the unwanted emotional response dissipate. Put it to good use instead. All effective magic is fuelled by emotion, so redirect the awakened energies into a sigil or similar work-in-progress. Make these things work for you instead of simply draining or frustrating you.

Any truly initiatory Right-Hand Path programme worth its salt – I am thinking of Buddhism in particular – will

teach its Initiates to similarly control their emotions and to switch off the programmed triggers that allow them to be manipulated by the media, advertisers and politicians. They attain a kind of detachment and that is where they are content to remain. The Left-Hand Path Initiate is not content with this. Having worked to shatter the chains that have shackled our true Selves, we must now choose to forge new and stronger chains which will reinforce and bolster our Selves, chains of power of our own choosing. A suitable example of this is Tolkien's Sauron forging the One Ring. This new act of decisive and conscious empowerment / bondage is horrifying to Right-Hand Path mentality.

It is up to you to deliberately choose those people, projects, places and treasures that truly inspire you and then to formally bind to them your love, loyalty, enthusiasm and ambitions. You must also choose those people, projects, places and things that are hostile to your goals and direct your hate and rage upon them. This part of the process – the conscious choosing of new chains – is truly Satanic and best sought in the writings of Anton Szandor LaVey, as its importance has not been stressed by any of those who have come after him, even those who may have surpassed him in other ways. Some will no doubt argue that it appears to be a backward step to form new attachments after severing old ones. It is, in fact, one of the keys to immortality. The difference is that our new bonds are self-chosen, selected to reflect and amplify our essential Self. In order to progress, we need to define what we are and strengthen this essence, even as we cut away that which we are not. Our true, Self-chosen loves, attachments and hates will feed and sustain our souls. There is a further Mystery here which you should learn for yourself during the work of the fifth head and beyond.

By this stage, your understanding of your own

emotional triggers and attachments should be sufficient to allow you to press your own hot buttons and turn your emotions on and off at Will, for any purpose and at any degree of intensity that you wish. Love and hate, laughter and tears, should be available on tap. Your emotions will be a useful tool and a reliable guide now that you have redeployed them to resonate with your true Desire.

You should regularly practise with your emotional arsenal. Try getting absurdly angry in situations that don't warrant it; make yourself fall in love with randomly selected people; cultivate a new phobia and experience irrational terror at the most trivial things; walk calmly and dispassionately through troubling situations. Exercises such as these – induced under specific circumstances and with strict time limits – will enhance your emotional range and ensure that your feelings only respond to your own manipulations.

The Art of Remembering

The final part of the psyche to be exercised during the work of the second head is that of memory. There are two different types of memory exercise here, the former of which may be rendered easier if you have already diligently practised the exercises for developing the sense of sight in the first head.

This first method is simply based upon remembering things seen. Any number of conventional memory games can be used to help develop your ability to remember. Examples include such games as remembering what objects are placed upon a tray after staring at it for a few seconds before it is removed from sight. Variations upon this theme are noticing what item(s) has been added or removed when the tray is placed back in front of you. These are more than simple

games, they will actively develop and improve your memory over time.

Similar skills can be developed for the more verbally-oriented parts of your brain by learning passages of words by heart. Choose a play and learn the lines of one of the leading parts. Memorise a poem. Learn long passages of prose that are meaningful to you until you can recite them flawlessly.

A superb exercise for the work of this second head is to learn a new language. In doing so, you will exercise your memory as you learn new words and try to remember new grammatical structures and ways of expressing yourself. But you will also exercise your entire intelligence, learning new ways of linking concepts together. Freeing the mind from a single, rigid linguistic structure will provide great freedom of thought.

You may adapt one of the exercises presented under the first head for the sense of sight, so that it becomes a memory training exercise also. Walk into a shop or a busy room that you have not previously visited. Look around for thirty seconds and then leave. Sit down as soon as possible and begin writing a list of everything you can remember seeing. As time and practice accrue, you should find your lists getting progressively longer.

Finally, we will turn to a memory exercise which will also provide a valuable foundation for some of the work of the fourth and sixth heads. When you retire to bed, think back over all of the events of the preceding day in reverse order. Include all of the minutiae that you can recall. Begin by remembering pulling the covers over you, then climbing into bed, then undressing and getting ready for bed. If you pottered around first, remember what you did. If you had supper, recall what it was and how it tasted. Go right back through the day in this fashion. This exercise will not only

help your memory, it will gradually loosen the bonds of time upon your psyche.

The Munich Working

It seems appropriate at this point in our study of the heads of Apep to recall the state of consciousness which was induced in a group Working of the Order of Leviathan at the Munich Conclave of the Temple of Set, which occurred a few years ago when I was the Grand Master of that Order.

This Working was noteworthy on three counts:

1. It was the first group Working to be performed at a Conclave by a major Order which had no script at all. Literally everything was ad-libbed. There were no props or ritual accoutrements save for a single candle on a central table to provide a slight illumination in an otherwise pitch black room. This Working was proof that the Order's doctrine of magic "by force of Will alone" was a viable one and could be forcibly demonstrated in the context of an open group Working, something which had previously been doubted. Many of those in attendance remarked that this was one of the most powerful group Workings they had ever attended.
2. The Working also demonstrated that dramatic shifts in consciousness could be effected in group Workings to a very pronounced degree. The mental exercises described in this chapter are generally presumed to be solitary practices, but the Munich Working showed that this need not always be the case. Although regular solo practice is absolutely essential, success can evidently be catalysed and enhanced through occasional group Workings to

reinforce the ongoing magical practice.

3. As stated, the Working was an expression of the spartan, minimalistic ritual work championed by the Apepian philosophy. However, it was observed by more than one person that part of its success was due to it having directly followed the heavily scripted and choreographed Working of the Order of Horus. This was not simply a question of contrast: the two positively enhanced each other. This suggests that although our most powerful tools – and the only ones on which we can ultimately rely – are those of the mind applied directly to the Void, the approach to this state of consciousness can be eased by carefully considered ritual work. (N.B. the philosophy and conceptual model underpinning 'the Magic of the Void' will be discussed in the next chapter.)

So what did the Working actually do? Basically, following initial decompression and invocations, we were each asked to raise up and examine all of our strong emotions, our thoughts, our opinions, our concerns and so forth. These were to be whipped up to a frenzy within the brain ... and then they were to be dropped, blotted out, cast aside. The emptied mind then looked inwards to perceive That which it truly Is at its still centre. In truth, the Working was engineered to locate and experience the Eye of Leviathan at the still centre from which all phenomena radiate. We looked into the Abyss and beheld a Monster looking back at us: our Selves.

Hopefully, the brief account of this Working will help suggest the many ways in which the powers of this second head may be awakened and developed. But such moments of lucidity are fleeting unless constant practice is observed.

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CHAPTER FIVE

THE WORK OF THE THIRD HEAD

In this chapter, we address the work of the third head of the Ancient Serpent, that of the hyena, leopard or jackal: the Beast of Blood. Here we explore clairvoyant faculties and how to develop them; their uses and their limitations. We explore the related phenomena of astral journeys and skrying, lucid dreaming and the mapping of the personal dreamscape. We explore theories of synchronicity and their implications for clairvoyance and the practice of divination and the interpretation of omens.

The first two heads are really hard graft and form the foundational work of developing necessary skills. Here at last with the third head the trance states so learned can now be applied in fascinating and transformative ways, literally opening up a new universe of possibilities to the Initiate. The danger of the third head is one of becoming enrapt in glamour and running a risk of self-delusion. This can be avoided if you adhere to the self-discipline learned during the arduous process of the previous work.

Clairvoyance

The development of clairvoyant abilities – among which we may include such psychic phenomena as telepathy, precognition, astral travel, etc. – has long been one of the major aims of magical practice. Some people seem to have been born with a greater or lesser natural talent, but in all cases it can be developed, encouraged and improved through practice. There's that annoying proviso again: hard work!

For most of us, clairvoyance will never be a tool that we can use to read the thoughts of our neighbours effortlessly, nor shall we find ourselves able to levitate our coffee cups to our lips. It is a focused moment of communion between the conscious and subconscious aspects of the mind which brings to the surface facts and insights and phenomena which lie beyond the range of everyday experience. As such, it rarely manifests to order and it generally takes us by surprise. But when it happens it is unmistakeable. A few anecdotal examples from my own personal experience may help illustrate the matter.

Clairvoyance often manifests in dreams, when the conscious mind is not in control and the barriers are down, allowing things to slip through. I remember a time a good few years ago when I was anxious to obtain a couple of LPs for my record collection. (Remember those? Quaint vinyl things which made musical noises when a stylus was dragged through their grooves?) This was in the days before the internet, when rare titles remained rare, and living as I did (and still do) upon a small island, I despaired of ever finding any records of the non-mainstream artistes I was interested in: Sally Oldfield and the Bonzo Dog Doo-Dah Band. But on the morning in question – a saturday – I awoke and I absolutely **knew** that albums by **both** artistes were to be found in a

particular music shop in the island's main town. I had seen them there in a dream and I knew in my bones that I had dreamed true. I went to town that same morning and bought a record by the Bonzo Dog Band and two of those newfangled CD things by Sally Oldfield from the shop I had dreamed I would find them in. None of these recordings had been in the shop when I had previously looked and there had been no reason to suppose that such relatively obscure – and old – recordings would be brought into stock. Indeed, the two Sally Oldfield CDs were actually German imports, not a usual find on the Isle of Man at that time (nor indeed today), as the small population deters shops from stocking non-mainstream items. An interesting question thus arises: did my sleeping mind respond to my desire and inform me when those products were in stock?; or, did my desire conjure those items to the island, with the dream a notification that my subconscious magic had worked? As an aside, similar occurrences with other music and books would happen on other occasions, and still sometimes do, but this was noteworthy as a double whammy with particularly unexpected titles.

On another occasion, I carried out a short series of clairvoyant experiments with some friends. One of them went into another room (we were working in his home) and handled various objects. He was accompanied by a witness. Doors were left open, so that we could converse, although we could not see each other. It was up to me to 'see' and describe the objects I believed he was handling. Often this was not too convincing, but on this particular night I felt a physical buzz in my body and the 'hits' came thick and fast as in my mind's eye I correctly saw him picking up socks, then a stuffed toy. But it was the next item which impressed me most and which taught me most about the way in which this phenomenon functions. I immediately knew and declared that the item was

red and made of plastic. I knew that he was holding it to his ear and I suggested to him that he was using a red plastic telephone. I thought it to be a ridiculous guess, but could not shake the certainty that I was correct. Shaken, he walked back into the room I was in, with one of those fold-up red plastic travel alarms held to his ear exactly as if it was a phone.

It became apparent to me that rather than perceiving the objects directly in a type of out-of-body experience as I had initially supposed, I had instead established a mental link with my friend and was picking up his feelings and thoughts about the objects: first the clock's colour; then its texture; then unfolding it and holding it to his ear to listen to it. This struck me as very important, hinting at the ability to perceive through other minds.

It was at about this time that I scared half-witless a fellow clerk in the bank where I worked at the time. He was a real Jack-the-lad, always messing about, joking and frequently finding himself on the receiving end of the managerial wrath. One morning, full of cheek and good humour, he said to me, "I bet you can't guess what I had for breakfast this morning." Quick as a flash, before my conscious mind could even begin to formulate a response, I had replied, "Ravioli". The blood drained from his face and he demanded that I tell him how I could possibly have known. Had I been spying on him? He checked his shirt and tie for tell-tale stains, whilst I too wondered how I could possibly have known. It was hardly a usual breakfast choice, after all.

When I thought about it afterwards, I realised that even before he had finished phrasing his question I had seen him in my mind's eye opening a tin of ravioli and I knew that it was true and spoke the answer. This process had not occurred on a conscious level, it had arisen from somewhere

deep and I had blurted it out before I had even realised.

A final example – which has made me quite popular with friends on occasion – involves attending a casino. I was sitting at a table drinking coffee and munching crisps when a friend asked me for a number for the roulette table. I told him one instantly and without thinking and he placed his bet and won. Excited, he ran back to the seat where I was reclining and observing people (a favourite hobby of mine) and he asked me for another number. A second number duly sprang to mind and this time two of them bet on it and won a great deal of money. When they asked for a third number it was not forthcoming, but they had no grounds for complaint. (I don't mean that I guessed a third number incorrectly, incidentally, I refused to name a third number since I couldn't tell what it would be.) This happened again on a number of subsequent visits.

You see, I can always tell whether one of these experiences is true or not, whether a hunch is going to bear fruit. I feel it physically; I know it absolutely. The physical symptom is an apparent tugging in my stomach, as if someone had hooked their finger under my ribcage. Maybe this is why such hunches are called a 'gut feeling'. If that physical sensation arises, then I know that my insights are absolutely accurate.

Two major points spring to mind when I think back over my own clairvoyant experiences:

1. The most remarkable instances occur spontaneously, when my attitude is simply open and mildly interested. If I am personally involved in a situation in a passionate way, or if there is any excitement or tension in me, then nothing happens. I can't do it by **trying** to do it. I can help out my friends at the casino until their enthusiasm infects me and I

become too focused on what is happening. But if I try betting myself, I can forget it, as I cannot sustain the necessary detachment and vacuity of mind.

2. The phenomenon is fleeting and cannot easily be prolonged. I am given a certain amount of information in a package. Trying to push for more than 'comes through' of its own accord will give nothing further or – worse – it will supply delusory / false information. After that first inflow and realisation, the mind interests itself too much in the process and the door closes, thwarting further true perception.

However, it is also apparent that training can enhance such experiences in two distinct ways:

1. Through practice and the proper recording of such phenomena as they arise, their occurrence becomes integrated and acceptable to the mind; thus, their incidence may be increased.
2. Through practise of and familiarity with the mental focusing techniques taught under the second head of Apep, two advantages may be gained: (a) the doors may be opened somewhat between the conscious and subconscious minds, increasing the likelihood of clairvoyant phenomena; (b) the mind's excitivity may be held at bay more effectively and the duration and clarity of the phenomena may thus be extended.

Developing Clairvoyance

This practice was taught by Aleister Crowley to his students so that they might exercise their psychic muscles and develop

their clairvoyant abilities. I have used it personally over a period of months at various times over the years and I can testify to its efficacy. It is a very simple but demonstrably effective method of developing clairvoyance.

Basically, you should obtain a full deck of 78 Tarot cards and take time to familiarise yourself with them thoroughly. Study each picture in detail until you know it intimately. Sleep with the cards by your bedside for several nights.

Once you have familiarised yourself with the cards in this way and established a rapport with them, you should perform the following exercise on a daily basis.

Shuffle the cards, then place the pack face down in front of you. Turn over one card at a time, trying to guess which suit it is (Trumps, Wands, Cups, Swords or Disks). Work through the whole pack in this manner, recording your guess and the true result in each case.

You will find that your number of 'hits' will increase over time. Eventually you will be scoring significantly above average. More significant than such dry statistics, however, will be those instances when you find that you **know** beyond any shadow of a doubt the precise identity of a card before you turn it over – not just its suit, but the exact card. You will come to recognise the symptoms of this sense of certainty and soon you will be able to invoke the phenomenon by replicating these psychosomatic symptoms deliberately.

After a few weeks, you should progress to trying to guess the precise card instead of the general suit as a matter of course.

Trance States

Much of the work of the third head involves the ability to enter into altered states of consciousness, commonly referred to as trance. The single biggest obstacle to success in this work is misunderstanding what constitutes a trance state and the failure of the Initiate to realise that he/she has already achieved a light trance. Years can be wasted waiting for a non-existent 'perfect trance'.

Any Initiate who has been diligent with the work of the second head will already have a good deal of experience with trance. A light trance is entered simply by focusing the mind upon a symbol or a sound and blocking extraneous thought.

The biggest culprit as a stumbling block always seems to be the phenomenon of astral travel, or trance journeys. Initiates often seem to have expectations of literally feeling the sensation of lifting out of their bodies and leaving their physical selves behind while their consciousness drifts away to another plane. Utterly unnecessary. Sufficient focus of mind to visualise and move around a scene in the imagination is a perfectly adequate trance for early forays into this form of magic. The work of the second head should have trained you perfectly well to hold a stable scene in your mind's eye.

The so-called 'out of body experience' is not so much a case of travelling **out** of the body as it is travelling **into** the mind. Paradoxically, this inward journey can often permit the Initiate to clearly perceive events in the outside world.

In early experiments the magician will inevitably remain all too aware of the body throughout. It will itch, twitch and generally be distracting, though this will be lessened in direct proportion to your experience with first head techniques. These twitches are not a sign of failure, they

simply mean that the mind is aware of its vehicle. Just refocus upon your inner vision and continue. With practice, the mind will become so accustomed to astral work that it will simply cease to take notice of the body and its distractions. But this deepening of the trance state will only come with work and familiarity.

The nearest everyday comparison to astral work is simple daydreaming. Astral magic is simply – in technique, if not in substance – a daydream focused and directed by magical Will. In other words, it is the use of magic to harness and control the image-shaping capacity of the human imagination for initiatory purposes.

If the imagination is popularly dismissed as a world of make-believe and seems a wishy-washy kind of a magical tool, just pause and reflect that every work of art, every work of literature, every piece of architecture or engineering, every technological advance, every human act, had its first birth in someone's imagination. Make-believe = manifestation through belief.

Experiments in Telepathy

Since telepathy is a touching of minds, to effectively practise it requires more than one person. The following experimental format, which combines telepathy practice with astral work, requires a minimum of three people: a transmitter; a receiver and a recorder. If you do not have a group of people with whom you can do magical work, try introducing this as a kind of parlour game with your friends. There's no reason why your training shouldn't contribute to their fun.

The receiver lies down on the floor and relaxes, closing his / her eyes. An image of the body is then created in

the imagination and visualised in the room, positioned over the physical body. Once the image is vivid and stable, the receiver transfers his / her consciousness to it by an act of imagination and Will, 'seeing' through its eyes. This should not be difficult for those who have diligently practised the work of the second head.

The transmitter then leaves the room. The astral form of the receiver follows the transmitter and tries to observe all that he / she does. With practice, the receiver will find it easy to remain incorporeal, observing the transmitter, while simultaneously using his / her physical mouth to relay his / her impressions and observations to the recorder. This should be done in a stream of consciousness style, as it is often the smaller details which prove to be most significant. When all is done, the receiver returns to the vicinity of his / her body and 'settles back' into it, regaining ordinary consciousness and wiggling extremities to ensure consciousness is properly 'grounded'.

The above method forms the basis for some illuminating experiments in telepathy. Why do I term this 'telepathy', though? Surely it is some kind of remote viewing? Yes and no. It quickly became apparent to me that although the mind of the receiver interprets the phenomenon in terms of travelling to a place and observing what is happening there, what actually happened when we analysed the results was that the receiver picked up information from the mind of the transmitter – and, perhaps, others – and then span an experiential tapestry around it. A good example is that of the red plastic telephone / alarm clock recounted earlier in this chapter. I received the transmitter's perceptions of colour, texture and the act of listening as he focused on each of these in turn. My mind envisioned these in the form of a phone. I did not 'see' a phone; I accurately perceived three pieces of

information which were reassembled and interpreted by my mind in a matrix that made sense of them, **as if** I was seeing a phone. This is why it is important to have a scribe present to capture the stream of consciousness so that the significant details are not lost. Simply to record, "he thought he saw a phone, but it was actually a clock" completely misses what was actually a remarkable hit.

Initially it will be found that the ability of the receiver to recover pertinent and accurate information will wane rapidly after only a minute or two. Needless to say, with persistent practice both the accuracy and duration of results will increase measurably. In time the receiver may become so adept at nailing correct information that he may as well be physically present in the same room as the transmitter. But as was stated previously, trust only that information which arises of its own accord; pushing for more will always lead to falsehoods as the pressured mind makes things up to fill in the blanks.

The ultimate aim of experiments such as these, of course, is to develop facility and confidence in one's telepathic abilities to such a degree that they can be used to seek out information of a more pertinent nature. Our goal is to produce tools appropriate for Initiation.

Trance Journeys / Astral Travel

The basic technique for undertaking a trance journey is very similar to that relating to telepathic experiments as described above. The main difference in this case is that instead of focusing upon a terrestrial person or place, the Initiate explores an inner realm of the imagination – a dreamworld – and interacts with the beings and things he finds there.

Such astral journeys are usually tightly focused. Generally, the Initiate will use the technique to explore the inner meaning of some symbol or icon associated with his magical universe. For example, Qabalists may walk the paths between the Sephiroth of the Tree of Life, focusing their Wills upon the task by reinforcing the experience through use of the planetary, Tarot, numeric and other symbolism associated with the particular path in question. They would invoke the Gods and Daemons attributed thereto and through use of these symbolic keys the Initiate would keep his Will fixed firmly upon the correct path. The oracles encountered upon the journey could then be relied upon to be true. This Willed orientation and magical control is what differentiates astral work from idle daydreaming.

In like manner, rune magicians will follow the rune streams between the worlds of Yggdrasill; Celts will explore the roots and branches of the multi-layered structure of the Otherworld and Underworld; Enochian magicians will visit the Thirty Aethyrs which constitute their magical universe. Mircea Eliade's book *Shamanism* recounts the spirit journeys and techniques of shamans in many different cultures.

The actual technique of astral projection generally follows a familiar pattern. The Initiate will surround himself with symbolism pertaining to the realm to be visited, drawn from the appropriate tradition. He will then enter a trance and project beyond his ordinary physical awareness by formulating a visualised body and transferring his consciousness to it as previously described. However, instead of exploring his immediate surroundings as in the telepathy experiments, he will generally use one of two techniques to enter the desired realm:

1. Visualise a door upon which is a symbol representing the

journey (a rune, a Hebrew letter, an ogham few, a Tarot image, or a pre-prepared sigil, for example). Once this visualisation is strong and is firmly associated in the mind as an entrance to the desired world, open the door and step through into whatever may lie beyond.

2. You can cause yourself to seemingly rise into an area of formless mist whilst intoning names or mantras pertinent to the journey (Enochian work in particular often follows this pattern). The incantations continue until the mist clears and a landscape takes shape fully around you and you 'arrive'.

Needless to say, for the advanced practitioner there are more direct and less formulaic methods, but only practice can make perfect and teach you what works best for you.

Once practice has proven fruitful with a set of known symbols, the Initiate may use the technique to explore the hidden arcana of symbols whose meanings are unknown to him. Indeed, Aleister Crowley used to actively test the skills of his students in such a manner, charging them to unravel a sigil of which he knew the import but they did not.

Through such trance journeys the Initiate will begin to discover recurring imagery and themes, all of which will be useful in the task of mapping his personal magical universe, which is a major project of the third head.

A word about the reality of these experiences is probably appropriate at this juncture. After all, they do take place within the imagination, which is a much more malleable realm than the physical world. So is it all make-believe? Perhaps, but only in the sense that by believing we can make real. Isn't that a fantastic thing to realise! Indeed, we ourselves are only make-believe; we create ourselves through our belief that we exist. Remarkable! Delusion remains, of

course, a very real danger in the flux and flow of that astral world, but the Will can hold a vision true by continually checking every symbol and happening for proper resonance with the invoked force. Ipsissimus Crowley's writings place considerable emphasis upon this and should be consulted for further guidance. In short, the astral realm is as real as we make it, which is every bit as real as the outer objective world, but in direct proportion to the proper application of skill and Will.

The Seal of the Eye of Leviathan is, of course, the symbol par excellence of the Order's aspiration and its superimposition upon any astral phenomena should test their relevance to the Draconian Gnosis: if it is true, the Eye will strengthen the phenomenon; if false, the Eye will whither it away. Only Truth can stand in the gaze of the Absolute.

Skrying

Skrying is a further technique for exploring the magical universe. Unlike astral travel it does not necessitate the shaping of a complete landscape with the imagination, through which the Initiate moves and interacts in a mentally projected body. Instead of participating in a dream-like experience, the skryer perceives astral images reflected upon a surface, as if looking through a window or a camera lens. Some Initiates prefer one method, some prefer the other. All should practise and develop some facility with both.

Various surfaces can be used for skrying. The crystal ball is the most obvious and best known device; John Dee and Edward Kelly used an obsidian mirror, reputedly of Aztec origin; Austin Spare recommended the thumbnail; the Golden Dawn used painted symbols in 'flashing' colours pertinent to

the visions they wished to invoke. I personally use an egg of obsidian and occasionally a small piece of quartz. Bowls of water or ink are also popular. Basically, any surface which can fascinate and hold the gaze can be a suitable tool for skrying.

As was common in Golden Dawn practice, it is possible to mark the skrying surface with sigils or other symbols in order to direct the visions. These may be marked with wipeable colours or to forge a more personal link they may be traced with one's own blood or sexual fluids. Two additional adaptations of the technique then suggest themselves: (1) the charging of sigils for operative magical purposes, willfully projecting them beyond the skrying surface into the deep realms; (2) the evocation of spirits in the skrying device by tracing their seals upon it and reciting the appropriate evocatory formula.

What can an Initiate expect when skrying? As with most aspects of magical practice, there is no stock answer. Some may see images in the surface before them, as if looking through a window. For myself, I find that my eyes become transfixed but I perceive images within my head, as if they were being projected upon the back of my skull from a distance. Try it and see what you experience; never be limited by what you think is 'supposed' to happen.

Mapping the Magical Universe

The practice of keeping a dream diary was introduced in the work of the second head. This is a tool which becomes increasingly important and useful the more it is used. It should be referred to now in order to identify any recurring places, people or themes which occur in your dreams so that

you can chart these important psychic nexus points and begin the task of mapping your own magical universe.

You will discover many places of personal significance which you will revisit many times during the course of your consciously directed trance journeys and skrying. But often those which are most striking and affect you most deeply are the ones which continually haunt you in your sleep.

Start with a blank piece of paper. In the centre, draw some symbol to mark the entrance to your dreamscape. Then proceed to mark those places which have figured prominently for you in your astral work, but most especially in your dreams. Mark each place in the relative position that feels most right. Is it above, below, to one side or the other? Where do you feel it lies in relation to other places? Near or far away?

Once this highly personalised map has been fleshed out a little (it will never actually be complete) you can experiment with marking the same places on the more conventional maps and models of the traditions you are familiar with, such as the Tree of Life, the worlds of Yggdrasill, the Enochian Aethyrs or the Celtic Otherworld. Interesting comparisons can thus be drawn and relationships suggested: you will come to understand yourself and the tradition in which you work a little better. Your map should always be malleable, subject to change with the shifting of dreams.

Lucid Dreaming

Dreaming is a fascinating process and a tremendous demonstration of the creative power of the mind. Take a

moment to reflect upon just how real a dream seems when you are in it. Your dream eyes can see a whole world around you; your dream hands can touch and feel the solidity of that world as your dream feet transport you within it. More astonishingly still, you meet people who seem to have thoughts and feelings of their own, living their complex lives in your dream world. But all of these things are spun into existence and sustained by your own mind. Doesn't that give you some perspective on the seemingly solid and complex world we inhabit when awake? Is it simply a difference of degree?

Kenneth Grant's writings contain many marvelous insights upon the nature of dreams. In his novel *Against the Light* there is a passage of searing prose in which he points out that each and every person you encounter in your dreams – every hero, every villain, every friend, every lover, all with their own lives and agendas – is a creation and facet of your very own self, an expression of you. Every landscape is modeled by your own creative power. You are not a placid observer here, you are absolute god and creator – **but at the time you have forgotten it!**

The purpose of lucid dreaming is to remind yourself of this sovereignty while you dream so that you can exercise the full scope of your divine powers within the dreamscape. By this stage, you should already be keeping a dream journal, so your subconscious is already aware of the fact that dreams are important to you. Now you need to begin telling yourself as you go to sleep that you wish to become aware of the fact that you are dreaming whilst still in the dream state.

There are many tricks which can be used to achieve consciousness within a dream. One of these is to prepare a sigil to induce lucid dreaming, which can be visualised as you go to sleep. Another way is to repeatedly pause throughout

the day and ask yourself if you are currently awake or dreaming. As this habit becomes ingrained, you may start asking yourself the same question when you dream. How to become aware that you are dreaming and not awake? The landscape will be less 'fixed' and more malleable than the waking world. Concentrate upon changing some small detail by an act of will. If it shifts, adjusting to suit your wish, then it is a pretty good bet that you are dreaming.

Once you realise that you are experiencing a lucid dream, you will find that you are fully conscious within a world that feels every bit as real as the waking state. But you can manipulate and change this world in any way that you wish. Naturally, enormous changes can strain credulity and may run the risk of ending the dream and waking you up more than subtler changes would. So you might choose to walk through a door to find yourself in a new environment instead of simply overwriting the one you're already in.

Your first few experiences of lucid dreaming will likely be very brief, as your over-excited mind will rapidly wake you up. But practice will bring greater self control and lengthier dream experiences.

In the early experiences simply have fun and enjoy yourself in any way you wish. Fly; visit alien worlds; have sex with the rich and famous; whatever. But as your skill grows you will be able to explore your magical universe freely. That dreamscape you mapped can become as real and permanent a place as the waking world.

What's more, the perception we gain of reality is no more than a shared dream. The more control we have over our dreams, the closer we can align the outer world with our own vision instead of the vision of others.

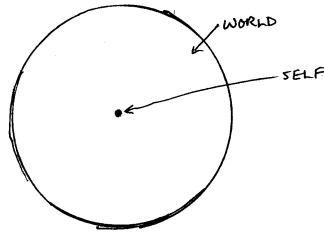
Synchronicity – The Continuum of Inner and Outer

Within certain of the most sophisticated modern occult schools – notably the Temple of Set and the Rune-Gild – the prevailing model taught is that of distinct and separate objective and subjective universes. These inner and outer worlds can communicate / exchange via a phenomenon which is generally termed the 'magical link'.

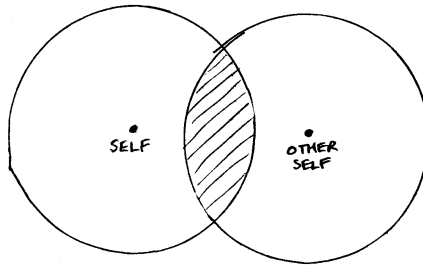
This model is a very useful one when it comes to planning workings of operative magic to produce results in the outside world, as it suggests a mechanism for arranging internal symbols to achieve external effects. It is also a useful symbolic tool for gauging workings designed to induce paradigm shifts in the consciousness of humanity as a whole (so-called 'Aeonic' magic). But whilst a useful model to be applied in practical magic, it fails to really explain the ins and outs (if you'll pardon the pun) of the magical process. As Aepian Initiates, intent upon seeing through the lens of the Eye of Leviathan, we need to step back and take a much broader view.

At the limits of experience, it is fair to say that there are those things which seem sensible to everybody and are wholly objective. Similarly, in the other direction there are those thoughts and impressions which are ours alone and seem wholly subjective. But for most of our experiences, the waters muddy and there is no real way to distinguish what parts of reality and our impression of it are objective or subjective. Between the extremes noted above (which are themselves not actually as fixed as they may appear) there are limitless shades of reality merging into a continuum. There is ultimately only a Universe (as the name itself implies: 'uni' = 'one'). If we visualise the Self as a point of pure consciousness, it can be seen to be surrounded by a field of

thoughts, experiences, perceptions, which constitute its world, as illustrated.



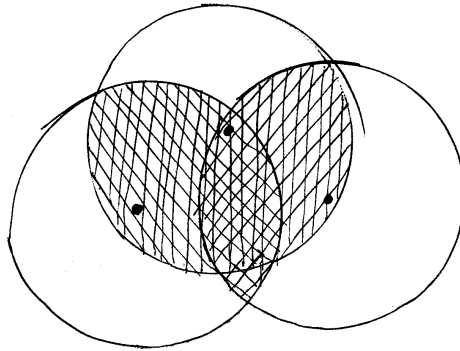
Those thoughts, ideas, perceptions and experiences which are closer to the point of Self-awareness will resonate most strongly with its essence and purpose and will be most malleable to its Will. But the further we get from that centre the more distant, detached and impersonal our worldview will become. Then, inevitably, our field of play will overlap that of somebody else, as shown.



At the point of overlap, the perceived universe will inevitably be flavoured with the essences and desires of both Selves. This is good in so far as we become exposed to new ideas,

new visions, new powers. But it also means that the area of overlap is much more difficult to influence, for it is partially shaped by another's Will as well as our own.

The situation becomes even more complex, of course, when further individuals are added to the model, as shown.



In this diagram, it will be observed that there are now several degrees of overlap and the central region – where the worldviews of all three selves interact – is the most rigid and least malleable aspect of reality: the most objective, if you will, since any changes must manifest in three separate worldviews before being actualised here.

To make this easier to understand, there is a metaphorical similarity with the world of physical sensations and actions. Your body is yours: you control it. If you wish to raise your arm, you only have to will to do so and it happens, responding instantly to the signals sent from your brain. Your mind's interface with your body is that good. But if you want to lift your coffee cup off the table, willing it to happen is not enough. You must first raise your arm and

extend it, take hold of the cup and then lift it. You must use your body as an intermediary between your mind and the cup. But your body and the cup are of the same substance; both are composed of matter and the Universe is by definition but one thing. All of its particles come from a single ultimate source and are shaped and re-shaped by the ever-shifting fields of sub-atomic attraction and repulsion. There is no difference. For some reason, our bizarre biological mindsets try to persuade us that we and our world are solid and enduring. But the truth is that there is hardly anything there at all. The universe is almost completely Nothing.

We can shape our own minds as we can control our own bodies. Within our social circle we can exercise a lesser but still powerful degree of control if we exercise the skills of Lesser Black Magic. Within the matrix of our societies we can manipulate our position and influence by means of Medial Black Magic. Global and cosmic patterns require Greater Black Magical Workings simply to understand, let alone manipulate.

The key to making sense of all this and to gaining real power over it is to truly perceive, understand and integrate your own magical universe. This is the purpose of the dream exercises in the work of the third head. If you can seize upon the power symbols that work for you then you will have found the keys to those doors whereby the deep mind can access and influence the larger continuum. This is also the reason for mastering one of the traditional schools of magic as it gives you a coherent, tried and tested framework upon which those unearthed power symbols may be arranged and more easily integrated.

If we use the runes as an example, each rune represents a mysterious quality which is active within both the inner and outer worlds. Once an Initiate has aligned his

consciousness with the runic streams he may use those keys to create change by an act of Will. Since we are here postulating a continuum rather than completely separate subjective and objective universes, there is no need for any 'magical link' phenomenon (though specifically engineered links with the target / recipient of a Working can certainly provide an enormous boost to its efficacy; in such a case, the link is a symbolic targeting tool, not a phenomenon in itself). The change simply happens, radiating out from the point of Self, flowing along the rune stream as far as the Will can carry it. The further it travels, the more friction, opposition and deflection it experiences from the consciousness fields of other Selves. The purer the resonance between the Will and the Rune, the further the effect will travel, as it is less diluted by the distortions and idiosyncrasies of mundane thought patterns. This is what Mr Crowley meant when he counselled working without "lust of result"; the resonance in the moment is the thing, not the goal. Conversely, the more a Working is tangled in ego-stuff, the less it will penetrate other consciousness spheres, the less will be the change wrought. It will be readily seen that time-proven technologies such as the runes will greatly facilitate the magic of the one who can master them. The runes have carved channels in the ancestral collective consciousness and the magician who can funnel his Will through such channels will encounter much less resistance.

In practical magical terms this leads to an interesting model of Black Magic, which I term 'the Magic of the Void' and which is discussed a little later in this chapter. The continuum model has ramifications for the whole essence of the Left-Hand Path and the deification of Self. Such is most properly a meditation for the seventh head.

But now to discuss synchronicity in the light of this

model, synchronicity being focal to the work of the third head. Synchronicity is what happens when an Initiate is properly attuned to his magical universe and its power symbols. His Work is then able to radiate out a significant distance into the continuum and begins to feed back to him from sources of a more objective nature. It becomes apparent that the essence of his Work has become overlaid upon the Universe at large and has infiltrated and inspired the minds of others. This feedback – whether it manifests in the form of coincidentally significant articles, overheard conversations, chance meetings or events – is a clear signifier that the Initiate is affecting the world outside of his own immediate horizons. He is dreaming outside of his skull.

Our minds are very good at shutting out apparently extraneous information and censoring our perception of synchronicities as they happen. It is not easy to stay continually focused and alert and whenever we fail to do so it is to our own loss. This tendency of the mind to brush seemingly 'unnecessary' input under the metaphorical carpet of consciousness also explains why we are so vulnerable to the suggestions implanted by others, which skip past conscious apprehension and influence us without our being aware of it.

This model is an attempt to explain why synchronicities happen – they are evidence of the Will interfacing with parts of the continuum it might not normally reach, hence they are a very positive sign. In the next section we will explore how we may best use them.

Omens and Auguries

The goal of the Initiate is to develop a consciousness which is

both subjectively and objectively puissant. To express this in terms of the model offered in the preceding section, we aim to develop a consciousness which is clearly resonant throughout the entire continuum.

Once such a consciousness is established, synchronistic phenomena and experiences will inevitably occur. Many of these will be helpful feedback and amplification of Work the Initiate is currently doing and their utility is obvious. But there will also be those cases when something **new** comes through in response to a Working, something which seems to lead off at a new angle. Kenneth Grant has recorded several such experiences from the records of New Isis Lodge in his *Typhonian Trilogies* and he terms them 'tangential tantra'.

What this basically means is that some new vision or area of Work is being prefigured, some new angle which has not been explored previously in the Initiate's magical universe. To ignore such promptings is asking for trouble. When such a deep-level unforeseen response to a magical Working arises but is not acted upon by the Initiate, that individual's magical career is effectively over. As in all matters concerning feedback from subconscious levels, the traffic continues for only so long as the deep mind feels wanted. Dilettantes need not apply.

Not all synchronicities are of deep magical importance, of course. There is also feedback pertinent to the Initiate's everyday life. All manner of opportunities may be offered or prefigured. It is up to you to be awake enough to recognise them and to act upon them. Be aware of your hunches, gut instincts and intuitions and act upon them without fear. Omens for you will manifest themselves through imagery and symbols which are powerful to your own imagination. These need not by any means be recognised

occult symbols, they only need to be potent to you. If you are a student of Shakespeare, a quotation taken eerily out of context in some weird circumstance may constitute a profound message to you personally.

It all comes back to being awake, to keeping the mind alert and aware beyond the robotic imprints which we are programmed to follow without thinking. Once the mind is so awake the continuum will open to it. Thus we should all aspire to the truth which Aleister Crowley defined as the Oath of the Magister Templi: to interpret all phenomena as a direct message from the gods to your own soul.

Divination

The practice of divination is scorned by many magicians, who consider themselves above the parlour game of fortune telling. But it should be obvious from the preceding parts of this chapter that divination is actually the magical process of actively invoking synchronistic feedback from the Universe in order to expand the Initiate's insight into a given situation.

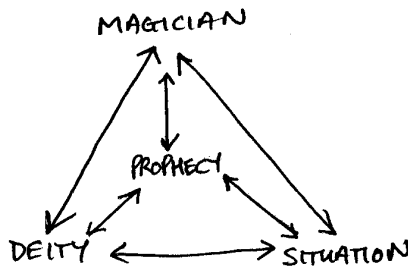
Divination involves the manipulation of symbols which have specific relevance within the magician's magical universe and their interpretation within a meaningful pattern. The invocatory part of the formula aims to extend the Will along the continuum sufficiently for synchronicity to deal a meaningful and pertinent message which will afford the Initiate a significant insight. This is a tool which we cannot afford to ignore.

The symbol set used – Tarot, Runes, I-Ching, Ogham, whatever – will depend upon the aesthetics and magical heritage of the individual Initiate.

A Quick Word On Prophecy

Prophecy – the art of inspired utterance – deserves a tangential mention at this time. Basically, prophecy is the practice of resonating the Magical Will within the continuum to such a degree that a response is received from a divine or inner source. This response is usually in the form of a coherent but highly symbolic message, often in words but possibly through other means of expression, such as drawing or sculpting or music.

All inspired texts are examples of prophecy. Of course, this does not mean that all inspired texts are equally valid. Some prophecies still revered as holy writ are now utterly worthless, having been a message for specific persons in specific circumstances at a specific time. Their repeated reinterpretation and erroneous application over the centuries is stupidity in its purest form. Using the formula of the Magic of the Void discussed later in this chapter, we can model the validity of any given prophecy upon the degree of resonance between the following three factors: the person of the prophet; the situation or question which demands insight; and the divine factor.



The prophecy arises in response to the resonance between the three factors when enflamed by Magical Will. The stronger the resonance, the more precise and useful the prophecy.

Even the best prophecy, of course, is filtered through the lens of the magician who records it. Its relevance must be assessed by each Initiate by its resonance with his own angle in the above-diagrammed relationship.

Prophecy – as a direct communication with a god – unleashes powerful psychic forces and is by necessity a highly transformative process. It is generally accompanied by a release of repressed emotions, evidenced by floods of tears or hysterical laughter. For those whose connections in the above model are weak, it can be a dangerous and precipitate occurrence, leading to obsession, fanaticism and emotional devastation.

The Daemon Rising

The increase in incidents of synchronicity and the awareness that the continuum is shifting in response to Will inevitably leads the Initiate to the realisation that he is somehow more than he thought, that he possesses an Essence that transcends the experiences of everyday life.

The realisation of this phenomenon has been called by many names: the Higher Self; the Genius; "the Self who can do more"; the Holy Guardian Angel; the Wode-Self. We can label it by any of these titles; personally I prefer **Daemon**.

The rising awareness of this Self who is beyond self is the signifier of Adepthood. The Adept is himself that 'Beast of Blood' who is symbolised by the jackal or hyena of the third head. Life becomes richer, opportunities blossom,

the world shakes at your footsteps. It is the duty to Self of every Initiate to cultivate this consciousness, to become the Beast of Blood.

This will be pursued further along formal lines in the Work of the fourth head, when the Initiate will establish a symbiosis with the Daemonic Self in full consciousness and the Eye of the Dragon will open in consequence. Under the fourth head, we will study this awakening in detail and explore a contemporary Left-Hand Path approach to the Sacred Magic of Abra-Melin the Mage. I introduce the subject in this place, since the diligent Initiate will become aware of the first stirrings of the Daemon in the process of the third head's Work.

The Magic of the Void

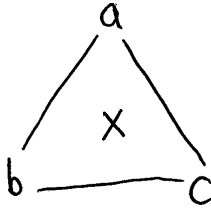
One of the intriguing statements in the *Book of Coming Forth by Night* is that "true creation" takes place in a void. Moreover, this void is something which is created by the magician. The Magic of the Void is a model I first proposed at the Munich Conclave of the Temple of Set a few years ago, but the fresh presentation offered here reflects advances in Understanding since that initial proposal.

The symbol of the triangle was associated with the Order of Leviathan from the very earliest days, when James Lewis used it to symbolise the viewpoint of the Order, which always looked in towards the heart of a matter. Rather than become entangled in a situation, the Draconian Initiate would look at it objectively from the three points of triangulation, seeing it and experiencing it from every possible angle whilst remaining a free agent.

As such, the triangle symbolised the Eye of the

Dragon which glares at the world from the edges of time and space. This was made explicit during my time as Grand Master, when I remodeled the triangular perspective into my personal seal, the reptilian Eye surrounded by three interlocked triangles within a circle, a seal which I carried forward into the Order of Apep. But the Eye has always been associated with dragons and serpents, not least because of the sexual symbolism of the masculine one-eyed snake and the secret crimson eye which opens in the female.

The Magic of the Void casts this model into the field of practical results magic – as well as Greater Black Magic – and works by first establishing the triangulation, then allowing the Eye to open in the Void at the centre. Some examples may help.



In the diagram, point [a] will always represent or include the Initiate. You are part of any situation you observe simply by dint of observing it. Your own observations – and thus yourself – will change as the situation changes. Point [b] represents one pole in the encounter; point [c] represents the other pole (note that these poles may sometimes be different phases of the same situation, e.g. [b] may be the situation as it stands and [c] the situation as it is hoped to become). The lines connecting the three points represent all of the shades and variations in their shifting relationships. Point [x] is the

Void, the potential for change which vibrates between these three outer points.

If we take a Lesser Magical example to begin with, let's imagine an Initiate who wishes to obtain a new job. He attends the all-important interview, where he will make it or break it. The magician and his desire for the new position is at point [a] on the triangle; the prospective employer (embodied in the person who makes the decision whether or not to hire) is at point [b]; the job vacancy itself and all of the promise it holds is at point [c]. In the diagram all of these points connect, each from their own perspective, by following the lines of the triangle. The magician and employer can see and evaluate each other in interview; the magician looks at the job and wishes to obtain it; the employer has expectations of the kind of person required to fill that role and must measure these expectations against the applicant. The job itself has a function within the company and the magician may or may not be capable of fulfilling that function. Although the three points connect, they each have their own agenda, there is a void between them. It is the task of the magician to **understand** that void so that he can bridge it, unifying all three points through his magic. The first essential step is to open the Eye in the Void – to see all three points with their separate needs and agendas clearly. Only then can you see what needs to be done in order to satisfy them all and bring them together in an act of magical fusion. Only when this Understanding has been gained does the magician bring his Lesser Magical skills into play, using eye contact, speech rhythms, body language and so forth to win over the interviewer. He can't win the employer over to his cause until he knows what the employer is looking for and what the interviewer's hot buttons are. He can't bullshit that he is the best person for the job until he knows what the job entails.

Only then can he bridge the Void, collapsing the three points into one, where he, the employer and the job are unified. It is important to note that the Void is bridged between **all three points**: the magician has bound himself to the employer and to the job just as closely as they are bound to him. Be careful what you ask for.

Let's leave 'headology' behind now and consider a different example employing Medial Magic: a straightforward lust spell. A friend of mine once saw a very naughty French girl on a train and fell head over heels in lust. He was an accomplished magician, so how might he have gone about fulfilling his wicked desire? In the diagram, he himself is at point [a]; the French girl is at point [b]; his vision of their lustful union is at point [c]. All of these things are connected but are not unified: [a] and [b] have encountered each other on a train; lustful imaginings [c] arise in [a] and are directed toward [b] with all the force of his heightened emotions. But the void [x] lies between them. [a]'s goal is to draw the three points together, so that he and the French girl [b] may unite in lustful union [c]. To achieve this, the magician must open the Eye in the Void, thus bridging it and uniting the three points of the triangle in a way that transforms them all. He may attempt to do this by sigils, mantras, meditation or ritual, but ultimately he will succeed if he can open the Eye and destroy the barriers that isolate the three outer points with the fiery breath of the awakened Dragon. When this crisis of magical transformation happens, the magician must be aware that he binds himself to the French girl through his lust to the exact same degree that he inflames her desires and binds her to him. All three points of the triangle are affected and transformed by the magic coming through the Void.

Greater Black Magic will follow a similar pattern. In

this case, the point [a] still – as ever – represents the magician in his role as aspirant to change and / or knowledge; [b] is the matter upon which he wishes to exercise change or to be illuminated; [c] is the divine source from which he seeks illumination or the transformative principle (Apep / Set / Odin / Badb, etc...). In this case, [x] is a Void which will reveal the desired wisdom as he opens his Eye within it. Such wisdom may manifest in words, images, feelings or other forms, all of which must be recorded immediately. GBM Workings **will** be forgotten by the conscious mind if they are not deliberately and painstakingly recorded at the time they happen. Note that the knowledge gained will inevitably alter the magician to the same degree that it changes his worldview.

Two Secrets of the Left-Hand Path

In writing concerning the magical continuum of subjective / objective experience and in presenting the model of the Magic of the Void in this chapter, I have deliberately omitted to mention one key fact which is absolutely fundamental to the Left-Hand Path. You may discern it meditatively or experientially, but its apprehension will be more transformative when you win it for yourself rather than being told it by me. So my mouth remains closed concerning this secret. Don't feel that you are missing out or being misled: if you truly advance along the Left-Hand Path, this unspoken secret is the most obvious thing in the world.

The second secret is implicit in the model of the Magic of the Void and has been stated throughout that section, but requires highlighting here: you yourself are one of the angles of the triangle of manifestation. Therefore, you yourself are altered and transformed by the process of

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opening the Eye in the Void. Do not use magic unless you yourself are willing to be changed by it!

CHAPTER SIX

THE WORK OF THE FOURTH HEAD

There are three main parts to the Work of the fourth head. The first of these is an understanding of the Dragon's Eye and the means of its opening. The second is the apprehension of the Daemon, the personal tutelary deity. The third is the vision of the Striding God who abides in the seventh head.

Upon arriving at this head, the Initiate will find little in the way of new exercises and techniques to practise. The Eye now begins to open and the sorcerer must use those skills already learned to pursue a lifelong quest. It is at this stage that we begin to appreciate why we have developed these magical muscles so painstakingly, to understand what it is all for.

The chapters that follow hereafter are therefore addressed to the great questions of life and magical experience instead of the acquisition of the skills necessary to understand such questions, let alone answer them. Your bag of tools should by now be full. The fourth head is a place and time of realisation and Self-recreation. The magician discovers his place in the Universe and obtains a Vision of

what he may yet be. He exercises his Will to reshape both himself and his environment in order to chase after his Vision. In so doing, he becomes a new being. He discovers and wields the single defining power of the Lord of Darkness.

Priesthood

The Work of the Left-Hand Path certainly possesses a religious element, even if it is antithetical to most contemporary notions of religion. The root Deities of the Path have been presented earlier and each Initiate will gain an understanding of their Essences as he progresses. But before pressing any further ahead, we must here digress slightly to explore one of our options, for it is at this stage of the journey that some will feel called to approach those Deities more closely and to assume the role of a Priest.

The concept of a Priest of the Lord of Darkness can initially be a difficult one to grasp. It has similarities to the priests of conventional religions, but in many respects is a very different thing. One might wonder how a path that champions a heroic individual quest could accommodate a Priesthood at all. Yet such individuals do arise and they are unmistakable when they do.

Unlike most religions' priests, the Priesthood of Darkness is not a salaried occupation. Such a Priest will dispense wisdom and offer advice concerning the initiatory quest, but has no pastoral duties nor congregation as such. The problems of those who approach him are none of his concern unless he chooses to involve himself in others' affairs in the role of a personal friend. He has none of the usual societal obligations of a pastor. None have any claim over him beyond what he is willing to offer of his own free will.

Moreover, any advice of value will always be in the form of a challenge to catalyse the Initiate's own work, never a free lunch.

What makes a Priest or Priestess? What differentiates such an individual from any other Black Magician? Not ambition or aspiration. You don't just simply decide that you want to be a Priest and work set about becoming one. It doesn't work like that. Every true Initiate of the Left-Hand Path will form a close relationship with the three principal Deities of the Path, as described earlier. But certain Initiates will experience something more, a true touching of minds. This is a wholly unnatural phenomenon, completely alien to the mechanical processes of the cosmos. In truth, all Adepts will feel this kind of connection with their Gods at times, in the ecstasy of awakened consciousness. But the Priest is an individual who embraces it and chooses to accept that alien consciousness into his own Self. He binds himself to his Gods, and They – if They are willing – bind Themselves to him. The Essence of the Dark Gods now dwells in the depths of his own consciousness.

Considering the nature of our three Deities, the foremost will always be the Lord of Darkness Himself, for He is the very source of consciousness, the First Form of Isolate Intelligence. To Him all honours are due. The Scarlet Woman embodies the Priest's Desire, motivating and inspiring him; immortalising him. The Serpent is the current and the potential for his Work, the coiling power in the Void; It is the horror behind the mask.

The assumption of the role as Priest is invariably met with three distinct consequences:

1. The Initiate's everyday life is thrown into upheaval as his circumstances are swept clean to make room

for his new vocation. I have known new Priests endure devastating events, such as job losses, relationship break-ups and relocations as the magic invoked by their ordination rearranges their lives for them. Priesthood is not something to be taken lightly. The Gods will take your pledge seriously and declutter for you.

2. In terms of personal initiatory progress, the Initiate's new relationship with his Gods will heighten his awareness of his own latent divinity. Much of the Work of the fourth and subsequent heads will be seen with a new Understanding and may progress more smoothly as a result.

3. In order to become a Priest at all, the Initiate must experience a sense of closeness with the Lord of Darkness and must have some comprehension of His Will. In other words, the Priest cares passionately for the struggle of consciousness against inertia and is an active soldier in that Invisible War. His magical motivations extend beyond his own person. Since he now possesses something of the Essence of the Prince of Darkness, that Essence may occasionally speak directly through him when he champions the cause of conscious identity over conformity.

Such is the role of a Priest of Darkness and such individuals are the guides of those who tread the Left-Hand Path. They are the operatives of the Powers of Darkness in the world, inspiring and leading change on a large scale, often subtly from behind the scenes. Their personal charisma and power is boosted, but there is a price to pay. Such Outsiders see too clearly to be satisfied by mundane trivia and their personal and professional relationships can suffer as a result. Things that once enthralled are now seen as dust. The things they Need often sweep aside the things that they want. Priesthood is not an option for all, nor should it be, but it

would be remiss to not mention it at this juncture.

The Eye of Leviathan

The diagram of the Eye of Leviathan, which adorns the front cover of this book, is my personal Seal and the Key to all of my teachings on Draconian Black Magic.

There are three parts to the Seal:

1. The surrounding circle
2. The three interlocking triangles
3. The Eye

The symbolism of each of these will be considered from many points of view. I am hopeful that such an investigation through the medium of these pages will inspire Initiates to uncover new Mysteries in the design and its implications.

First, I want to look at some of the origins of the triangle and eye symbolism so that the history of the development of the Seal and its pertinence to the Order of Apep may be understood.

My first encounter with the triangle as a specifically Draconian symbol was when I first met Ipsissimus James Lewis of the Temple of Set, the founder and Grand Master of the Order of Leviathan. Ipsissimus Lewis was visiting London and a meeting of the British Setian Initiates had been arranged in his honour. At this time I was a First Degree Setian and this was only the second Setian gathering I had attended. As a light-hearted conclusion to his presentation, the Ipsissimus subjected those assembled to the 'Infamous James Lewis Test'.

The test was a simple one. Each attendee was given a piece of paper on which four geometric shapes were depicted: a triangle; a square; a trapezoid and a circle.

The object of the exercise was to select which of the four forms struck an immediate resonance with the Initiate. The shape was not to be chosen intellectually, but should be the one which intuitively gripped the attention the moment the page was glanced at. In this way, Ipsissimus Lewis claimed an insight could be gained into which of the Temple of Set's three largest Orders would best suit each particular Initiate.

I selected the triangle as the shape which most attracted me. This transpired to be the symbol most pertinent to the Order of Leviathan. The triangle represents the process of viewing every situation dispassionately, seeing both sides of any debate and then formulating a third, initiated perspective which transcends the others. The Initiate of Leviathan sees things from a different perspective to most people and gains wisdom thereby. This process of triangulation is akin to a snake's cold-blooded, hypnotic stare.

For those intrigued by what the other three geometric shapes signified: the trapezoid quite naturally referred to the Order of the Trapezoid, with its interest in strange angles and Germanic magic; the square was indicative of the Order of the Vampyre, as it signifies the solidity of the material world in which the Vampyre – a master of the techniques of Lesser Black Magic – performs most of his Works; the circle was a bad choice to make, symbolising unity and traits more pertinent to the Right-Hand Path.

That same night we all piled into the legendary Black Room of the Temple's Gates of Albion Pylon (by far the most impressive and awe-inspiring ritual chamber it has ever been my pleasure to behold) and performed a ritual of Leviathan, which had been scripted by myself in honour of the

Ipsissimus' visit. At the peak of this ritual I was called forward and Recognised as an Adept and simultaneously inducted into the Order of Leviathan.

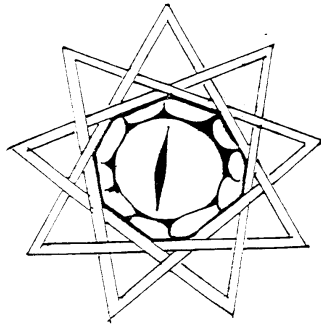
This marked the commencement of my personal association with the triangle as a symbol of the Dragon, but the basic sigil of the Eye in the Triangle is a very old and well known one: Israel Regardie's biography of Aleister Crowley is titled after it; the symbol appears on U.S. currency, and so forth. It also plays a highly significant part in *The Illuminatus Trilogy* by Robert Shea and Robert Anton Wilson, whose final part is entitled *Leviathan* and in which the Ancient Serpent makes a personal appearance.

My thoughts have never strayed far from the symbol of the triangle and at length I endeavoured to interpret it not only as a model of Initiation, but also of operative applied sorcery. After all, if the model was to have validity it must operate on all planes. On the Left-Hand Path it is not sufficient to Be: one must also Do, so that one may Become. This operative application of the Key led to my concept of the Magic of the Void, which was introduced at the Munich Conclave of the Temple of Set and has been discussed in the chapter concerning the third head.

Thoughts of Eyes, Triangles and Voids kept dancing in my mind and it was at a mid-year gathering of the Temple of Set held in Austin, Texas, that I first unveiled the Eye of Leviathan. Here was the Seal of the Eye within its three equilateral triangles bound together within a circle, exactly as we know it today.

Given the nature of Leviathan as the Absolute, a primeval force predating the ordered cosmos, and given the mastery of this being over time (preceding the flow of time as we know it), my initial instinct about the three triangles was that they represented the Eye's perspective in past-present-

future. I later adopted the idea that – like the *valknutr* – the triangles might actually be interlocked as admirably illustrated below by Order Initiate D.V. Graal), with one point of each extending to past, present and future, a truly dimensionally transcendental image.



D.V. GRAAL

Before proceeding any further, it is as well to define the basic symbolism of the Seal of the Order. The surrounding circle represents the manifest cosmos in its entirety. The Eye is at the centre. It is a point of awareness which is an Absolute in its own right and never directly touches the cosmos which it observes. The three triangles are experiential processes extending throughout all of space-time, including the shadow-realms of the past, the future and the may / may not be. Through these experiential processes, the Eye may project images of itself into Play and enjoy endless permutations of its own Being without ever becoming ensnared, for its eternal Essence abides in the Void (here symbolised by the centre).

The Eye symbolises both an ageless entity known to us as Leviathan or Apep; it also symbolises the unique

Essence at the heart of each Initiate, his very Selfhood, which has Come Into Being and established its own sovereignty.

The Eye and the Circle may be likened to Hadit and Nuit of Thelemic philosophy. It should also be noted that there are **two** dragons in the Seal: the Eye of Leviathan is in the centre and the circle which bounds and defines the cosmos is of course the Midgard Serpent or the Wyrn Ouroboros. These may appear reflected in the red and white dragons of Merlinic lore, who fight each other furiously, breathing fire. The flames of their battle are established in the three triangles, the matrix of personal experience of Life with all of its pleasures and pains.

From another perspective, the Eye is an isolate point of pure consciousness which is able to perceive itself from all angles as the rays of the three triangles are reflected back and forth from the mirror of the surrounding ring. In a practical initiatory sense, the Cosmos (ring) is an arena in which the Self (Eye) may extend and have its Play (triangles), without the two ever actually touching and becoming one.

There is also obviously a great deal of sexual symbolism in the Seal. As Kenneth Grant's writings reveal, the Draconian Gnosis is very much a sexual one. Crudely speaking, both the serpentine and Eye symbolism are addressed in the old description of the 'one-eyed trouser snake', and the penis is certainly a manifestation of the penetrating stare and hunger of the Eye of Leviathan. But the Eye is also very much a female symbol. Many years ago, there circulated dozens of smutty stories concerning a certain Colonel Castarse, a gruff old figure with an insatiable sexual appetite. In one such tale, the Colonel attended a dignified social event, where the assembled refined ladies and gentlemen amused each other with riddles. One old dear twittered, "What part of the human body is moist, dilates

when touched and is fringed with hair?" The Colonel grunted, "That's easy, it's a cunt." The outraged socialites informed him that the correct answer was, in fact, an eyeball. The disgraced Colonel was promptly dispatched to the furthest reaches of the Empire for his indiscretion. Many years later, having wheedled his way back into polite society, the Colonel heard the same riddle posed again: "What part of the human body is moist, dilates when touched, and is fringed with hair?" The Colonel loudly declared, "I don't care what you say, it's still a cunt!" And so, as we gaze at the Seal of the Eye, I don't care what you say, it's still a Cunt.

The Seal therefore contains the entirety of the sexual process and spectrum within its symbolism. It is the Eye of the penis extending; it is the Eye of the vagina opening. It is a true glyph of the Gate to the Abyss and the aspiration thereto. The resourceful will be able to construct a full curriculum of sexual magic upon this Seal.

The Seal is in its essence a proclamation of mastery over time and space. To understand it is to understand what happens when Apep swallows the Sun. Time itself ceases. The Seal affirms the essential separation which is the function of Set and Key to the Left-Hand Path.

Permutations

There are several possible alternative permutations of the Seal which may assist in unlocking more of its Mysteries. Two such permutations deserve a close exploration at this point, namely the Valknutr and the Nine Angles.

The Valknutr

The definitive work on the Valknutr is *Valknutr: 9 Lays of Power* by Valgard, published by Eormensyl Hall, BM Sorcery, London, WC1N 3XX. The following quotations are taken from that book with Valgard's kind permission:

"To don the *valknutr* is to join with Odhinn in the great work of reshaping the worlds, the eternal battle of the forces of consciousness to overcome the reactive resistance of the forces of preconsciousness..."

"The *valknutr* is the symbolic representation of Odhinn's ability to apply and release fetters or constraints, the underlying power to form and reform the Nine Worlds in accordance with conscious will..."

"For the most part, the *valknutr* is in the form of a never-ending triangle creating three further triangles..."

*"Gate of Dead before Holy doors
Stands upon hallowed acres:
Old is that gate, and how to bolt it
Few now know."*

- The Lay of Grimnir, 22

"9: Three triangles multiplied by their own number, the H *Hagalaz* mystery.

"The holiest of numbers within the tradition. The Nine Valkyries of the Odian functioning with both the God and the Odian. The worlds of the tree. The stages of initiation in the learner phase. Hyperconsciousness actively

working in all the realms. The paradoxical nature of the Odian tradition.”

This permutation of the Seal has a subtly different emphasis and implications than the standard one, which are best explored in Valgard's book, but it again emphasises the Eye – in this case the single eye of Odhinn – as distinct from the play of the worlds as symbolised in the triangles, yet able to lock and unlock the gateways to those worlds at Will.

The inner Eye and outer Ring of the Seal as envisaged in the Odian tradition represent two serpents. The first (the Eye) is the Dragon within the runester, the one who wears the Helm of Awe. The Ring is the Midgard Serpent, who encircles and binds the world. The interplay between these two completes the figure of the Seal and summarises the whole process of Black Magical Initiation.

The Nine Angles

The Nine Angles are a uniquely Left-Hand Path depiction of the initiatory process, a cycle of Coming Into Being, passing away, then Remanifesting, each time at a higher turn of the spiral. The Nine Angles may be discovered in 'the Ceremony of the Nine Angles' in Anton LaVey's *Satanic Rituals* (the ceremony was originally penned by Dr Michael Aquino).

The Angles can be listed as:

1. Chaos
2. Order
3. Understanding
4. Being
5. Creation
6. Death

7. Birth
8. Recreation
9. Rebirth, or Victory

A fresh cycle of Becoming then ensues. It will be understood that the majority of this process is one of internal metamorphosis and realisation, but it does impact upon the cosmos during the cyclical process, when an Exchange takes place and the inner and outer worlds are irrevocably changed in consequence.

In all of these permutations, the Eye is at the centre (and reflected at the circumference) and thus is not itself a part of the Play of the Angles which it projects, though it may change itself as a consequence of their interactions and thus project itself in fresh images, an ever-changing kaleidoscope of Becoming. This cyclical process of separation-projection-change is fundamental to the Left-Hand Path and ultimately defines Life as Play.



TINAMIWYAN, usually rendered in Enochian characters as above, is a Word composed of the initial letters of the final statement recorded in the Apep Workings 2003: **“There Is Never A Moment In Which You Are Not”**.

It is worth spending some time to explore the many levels of meaning which are borne in the statement. I will then 'analyse' the Word using the techniques of several different magical systems. Such practices can throw up some astonishing synchronicities and subtle shades of meaning.

“There Is Never” - This is a positive statement. “There Is” implies a positive state of being, a function of the

verb 'to be'. “There Is Never” is a declaration that a condition of Neverness exists. Never becomes an existing, positive quality: a state which exists but cannot be defined since it is not limited by temporal conceptions.

“There Is Never A Moment” - This may be read in two ways. On the one hand, it is a declaration that time has no true reality, or no jurisdiction, i.e. the moment that you call now has no real, tangible existence. Remember, however, that Never – timelessness – has now been accorded a positive value. So this Apep recalls Apep swallowing the Sun, devouring the passage of time and invoking a positive state of Never, of timeless existence. Now read the clause with altered punctuation: **“There Is Never: A Moment”**. Again we find Never defined as a positive state, but now it is further defined as a single timeless moment which is eternal. This is the condition of the Core Self, the spark that endures outside of the narrow boundaries of time and space and which is symbolised by the Eye in the Order Seal.

“In Which” - This is a spatial consideration. Having asserted a timeless 'place' / mode of existence, Apep now focuses our attention within it, isolating us within that Void in which true creation may take place. Thus, the imperative of Apep removes our consciousness from the familiar space-time continuum altogether.

“You Are Not” - Not, in this case, represents Crowley's Qabalistic Zero, defined as $0=2$. It is the Fool of the Tarot. It is a condition of Being unbound and unfettered, utterly outside of time and space. Thus, it is not part of the Universe as we Understand it, it is the Absolute referred to in the 'Statement of Leviathan' of *The Diabolicon*. It can be given no coherent definition, hence it is No-Thing, Nothing. It is every potential and possibility which we have within ourselves but have not yet made manifest. Thus it is all that

lies beyond the Ring of Runa and implies the omnijjective perspective. The declaration makes plain that we ourselves contain this Absolute and are Nothing, for we our Essence is not bound by the Universe.

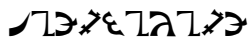
“There Is Never A Moment In Which You Are Not” - The declaration taken as a whole has two meanings, one obvious and one esoteric:

1. All of time and space, i.e. eternity and infinity, is imprinted with your presence and influence.
2. There exists a timeless Void in which you are All-Potential.

Both interpretations are of significance to the Initiate of Apep. The first is an expression of Becoming; the second is an expression of Being. Consciousness – the Gift of Set – arises through the dynamic tension between these two visions / experiences of the Absolute.


Enochian

We'll begin the analysis with Enochian, since this system was the driving force behind both series of Apep Workings (by James Lewis and myself), and also because these are the written characters in which TINAMIWYAN is usually expressed, as follows:













Using Crowley's Enochian numbering system, we arrive at the following results:

$$9+60+50+6+90+60+70+60+6+50=461$$
$$\text{or } 3+60+50+6+90+60+70+60+6+50=455$$

The two values are caused by the fact that the Enochian letter  may be equivalent to either 9 or 3 numerically.

The underlying meanings of the Enochian letters are as follows:

	T	Desire / Attraction
	I	Wisdom / Skill / Ability
	N	Death / Completion
	A	Student / Beginning
	M	Magus
	I	Wisdom / Skill / Ability
	W	Ecstasy / Bliss
	Y	Wisdom / Skill / Ability
	A	Student / Beginning
	N	Death / Completion

We are thus presented with a formula which is kick-started by Desire, the ultimate weapon of the Left-Hand Path. Spurred by Desire, the Initiate extends his skills until he can progress no further and an end is reached. A new beginning is then brought into being by his Magical Will, creating a new matrix in which his skills may be better expressed. He achieves new states of Ecstasy of Being, which requires further closure and another new arising in a yet more powerful form.

Runes

D.V. Graal's Order publication *Volsungadrekka* is the definitive statement upon the Draconian Path in the North and

chronicles the metamorphoses and Remanifestations of the soul as it is exposed to the life essence of the Dragon. We may expect to uncover a few secrets when we transcribe the TINAMIWYAN formula into runes, as follows:

↑ | † † † † | † † † †

Numerically this gives us:

$$17+11+10+4+20+11+8+12+4+10=107$$

The formula reads thus: The axis around which the cosmos turns ↑ is the isolate focus of the Eye |, which must necessarily † project its divine Essence † into fleshly manifestation † so that it may perceive its own reflection | in its interactions and relationships † with others and the world beyond Self. Thus, a new cycle commences † with a fresh and expanded appreciation of its own innate divinity †, which in turn leads it to seek new ways to test its own boundaries †.

Once again, we have a formula of spiral Remanifestation, cycling around the constant of the watching Eye.

Ogham

Celtic lore is also fond of its dragons and serpents. Due to similarities in sound values, we can expect some resonance with the runic coding as we explore an ogham interpretation of TINAMIWYAN:

> ||| ||| ||| | / ||| ||| ||| | |||

Numerically this adds to the following figure:

$$8+20+5+16+11+20+18+20+16+5=139$$

The formula commences with the Eye in its central position of timeless balance ☯ and agelessness ☯. It is reborn / made manifest ☯, so that it may test its nature and exercise its sovereignty + in the Play of the inner and outer worlds ✚ (see the following section of this chapter). It then experiences the cyclical Remanifestations of death and rebirth ☯, guided by passion and Desire ☯ in ever-increasing transformations of its Essence ☯, an eternal cycle of discovering / establishing its sovereignty + and Remanifesting in new arenas of Play ☯.

Qabalah

Given Kenneth Grant's enormous contribution to the Draconian Mysteries in his *Typhonian Trilogies*, it is appropriate to include a Qabalistic analysis of TINAMIWYAN. It will be understood that when I refer to the Qabalah, I am employing the system of magical correspondences developed by the Golden Dawn and refined by Aleister Crowley, not the Hebrew mysticism which predated their revisions.

טִנַּמִּיִּוְיָן

$$9+10+50+1+40+10+6+10+1+700=837$$

Using the traditional Tarot attributions, we arrive at the following analysis:

VIII	LUST	Desire is the beginning of the process
IX	HERMIT	Channeling from the isolate Core Self
XIII	DEATH	Causing change and transformation
0	FOOL	Leading to a new beginning with a blank slate
XII	HANGED MAN	A fresh immersion in a new arena of Play, sacrificing self to Self
IX	HERMIT	So that Self may learn new lessons through manifestation
V	HIEROPHANT	And Understand the Mysteries it Seeks
IX	HERMIT	Taking them deep within its Being, making them a part of itself
0	FOOL	So that it may gain yet more Being
XIII	DEATH	And trigger another Remanifestation, a fresh cycle of Becoming

Number lore is a subject outside the focus of this present work, but those versed in the practice will find some aspects of the above illuminating. It is perhaps noteworthy that three of the five numbers obtained (excepting the second Enochian one and the Qabalistic one) are prime numbers. 461, 107 and 139 are all primes, indivisible save by themselves and 1. Perhaps this is indicative of the indivisible timelessness of this concept, which is possessed of no factors save its own Being?

The Inner and Outer Worlds

Most contemporary schools of the Left-Hand Path teach a distinction between the inner and outer worlds, the subjective and objective universes. Such a distinction does indeed exist. Under the Third Head, I suggested the model of a continuum containing both matter and mind-stuff. The two worlds do overlap far more than most people – magicians included – realise. Our inner mental landscape is very much influenced and shaped by the people, places and objects we encounter in our daily lives and is flavoured by the imprints we receive from society, media and advertising. But much of what we perceive as real and objective in the world around us is likewise filtered and distorted by the conditioning of our minds. For instance, the entire Western economic structure is founded upon flimsy fables and fantasies which have no objective validity whatsoever and it is sustained only because the populace insists upon believing in it. It is a useful tool for exchange, but a tool which is ultimately without substance and which vapourises under scrutiny. Yet for most people, finance is viewed as a feature of hard reality and for many it is the major focus of their lives. The present (2009) recession is a symptom of what happens when belief in the mythical money god begins to waver. As soon as people begin to believe that money has value again, lo and behold, it will have value and the recession will end.

So what is the more accurate model? Continuum or objective / subjective split? It depends on the circumstances. For magical work of an illustrative nature, I prefer the continuum model. For operative workings, the objective / subjective model is better focused. The two models, although apparently paradoxical, are not actually irreconcilable so long as you remember they are **models** of a complex, multi-

dimensional Reality. One only has to remember the single fundamental Truth of the Left-Hand Path and they both dissolve into laughter. This Secret has been blatantly stated in a single, apparently throwaway, sentence in this chapter; it is up to you to find it. It is the simplest, most obvious thing, but so many people overlook it, even many of those who tread the Left-Hand Path and pay lip service to this Secret but never Understand it nor realise its implications.

In the Temple of Set, much attention was given to a mysterious agency termed the Magical Link, which somehow connected the subjective and objective universes, allowing the one to influence the other. The nature of this link is SO obvious: only one thing links the two and can possibly do so. Don't bother looking under cushions to find a concealed smoking gun when you're holding it in your hand.

There is a hideous trap inherent in this Secret, or rather in the approach to it, which has crippled the Initiation of many, who just go blundering in burdened with their preconceptions and see what they want to see instead of the true Beauty of the Real. This common error is alien to the Order of Apep and is why I insist upon training to open the Draconian Eye so that we may swallow the sun and devour the Universe that Is.

Zain – The Wordless Æon

It is in the *Typhonian Trilogies* of Kenneth Grant that I first found reference to the Æon of Zain, the Wordless Æon. I have quite deliberately not referred back to Mr Grant's books while writing this chapter, since it is important to present here the insights that arose in me in specific reference to the Apepian current as I meditated upon the Seal of the Eye.

Therefore any errors, contradictions or inconsistencies are my own and should not be implied to be present in Mr Grant's Work.

Before progressing any further, however, I must define my terms clearly, since 'Æon', 'Word' and 'Zain' may mean many different things to different people and it is essential to make clear the context in which I am using them.

Æon

The word 'Æon' is generally used by modern occultists to denote a period of time in which a particular magical current is predominant. By popular consensus, such Æons are presumed to coincide with astrological ages and thus to be approximately two thousand years in length. This is a gross simplification bordering on fallacy.

It was Aleister Crowley, Magus of the Æon of Horus, who introduced the concept of Æons as a coherent magical tool for contemporary magicians, and he certainly didn't consider them in such a basic and facile way. In extracts from his letters (published in the preface to the second edition of *Liber Aleph: The Book of Wisdom or Folly*) he explicitly states that Æons are **not** to be identified with astrological ages. Indeed, he remarks that there exists great tension between the tenets of his Æon of Horus and the flavour of the Age of Aquarius. Moreover, he declares that an Æon may last thousands of years, or merely tens of years.

Other Æons have been declared over the years since 1904. In Temple of Set terms, the transitional Age of Satan commenced in 1966, paving the way for the Æon of Set in 1975. Other groups have championed the Æon of Ma or Æon of Maat. Chaos Magicians revel in the freedom of the Pandæmonæon. So which is the valid current Æon? They

can't all be, surely! Well, of course they can.

Among the Gnostics, where the term had deep roots as a spiritual concept, 'Æon' had a rather different meaning. To them it implied a Power, a being akin to a deity or *dæmon*. These powers had their own spheres of operation surrounding the Earth and could perhaps be viewed as the layers of an onion. This concept can be carried forward and applied to the contemporary Understanding of Æons.

From such a perspective, Æons are not limited to spans of time, though they are sequential and the secrets of each must be unlocked before an individual may enter the next. This is the Odinic Secret of one Word leading to another Word. So although I operate in the Æon of Set, the Æon of Horus still abides, as do the Æons previous to that. Layers, like the skin of an onion.

Does this mean that we may pick and choose as we please? Not one bit of it. The energies of the Æon with which we align ourselves shape the very nature of our lives and of the world around us. Æonic magic shapes and changes the world on a subtle but massive scale. An Æon is not caused by the *zeitgeist*, but the *zeitgeist* arises from the Æon; the most powerful magical current predominates. We must take great care to create the world we want to live in. It will be understood that the dominant Æon – that of Set – dampens and suppresses the contradictory structures of opposing Æonic complexes, but they continue to exist so long as those complexes abide in a human psyche.

The Order of Apep is focused wholeheartedly in the Æon of Set, although it is by no means alien to the Pandæmonæon. But as we shall see, it also draws some of its most powerful and dangerous energies from the Unspoken and Unmanifest Æon of Zain.

Word

In the systems of the A.'.A.'. and the Temple of Set, a Word is a proclamation made by a Magus which initiates a new magical current and a fresh Understanding of magic. Aleister Crowley declared that there may be Words which announce a new Æon and Words that enhance an existing Æon. This differentiation is maintained within the Temple of Set.

Given my pragmatic and experiential perspective on Æons in the preceding definition, I propose an equally pragmatic take on Words. Given the intensive training and practice necessary to achieve the exalted State of Being of a Magus, the Word Uttered will inevitably resonate with the school in which the Initiate arose. A Word is a true Working of Æonic magic in so far as in order to be considered True, it must vibrate **beyond** the confines of the school in which it was Uttered to change the outside world and its perspectives. Anything less is vanity. This does not mean that everyone must hear the Word and Understand it in a literal sense, nor exercise it in an operative magical sense, but the thoughts of all must be touched and tainted by its vibration.

With a Word goes a Formula, a magical statement of operation. To take a few modern Magi as examples, Aleister Crowley's Word was *Thelema* = Will. The Formula was *Abrahadabra*; the components *Ab* = Heart, *Ra* = Sun, *Had* = Hadit, the Secret Centre, could be restated in his English phrases “Do What Thou Wilt shall be the whole of the Law” and “Love is the Law, Love under Will”.

Anton LaVey claimed the degree of Magus. He never theatrically proclaimed a Word, but from his Work it is clear that such Word would be *Indulgence*, with its Formula, 'Indulgence – not compulsion – instead of abstinence'.

The Word of Michael Aquino and Don Webb is

Xeper, 'to Come Into Being'. The Formula is *Xepera Xeper Xeperu*: 'I have Come Into Being and through my Coming Into Being the Way of Coming Into Being is Established'. *Xeper* is the Eternal Word of Set and thus Essential to the process of the Order of Apep.

James Lewis Uttered the Word *Remanifest* and established the Order of Leviathan upon it. This Word and its Formula – *Xeper* and *Remanifest* – is thus central to the Work of the Order of Apep.

Stephen Edred Flowers Uttered the Word *Runa* and expressed its Formula as *Reyn til Runa!* ("Seek after the Mysteries"). The Rune-Gild is founded upon this Utterance. *Runa* carries its own momentum as a Secret in its own heart and is the entire motivation for life and magic.

The above are modern Magi whose Work and Words have proven themselves. There are other claimants to the degree known to me, and doubtless others yet unknown, whose claims are ongoing.

N.B. As a painful but necessary footnote, following on from several individuals making erroneous assumptions, I must state the following in absolute terms: TINAMIWYAN is **not** and **will never be** a Word by the definition of this chapter. It falls at the first hurdle in that it is not even a word, but is created from the initial letters of a phrase. What it **is** is an extremely powerful Magisterial Formula.

Zain

Zain ז is the seventh letter of the Hebrew alphabet and seven is its number (the heads of the dragon). In the Golden Dawn's Qabalistic correspondence system, it is attributed to Atu VI of the Tarot, the card known as The Lovers. The letter *zain*

means 'sword' and this is also suggested by its shape. Its path on the Tree of Life diagram extends from Binah (Understanding) to Tiphareth (Beauty / Harmony), spanning the Great Outer Abyss. All of these attributions are suggestive of its significance to us.

In his *Typhonian Trilogies*, Kenneth Grant alludes to an Æon of Zain, a 'Wordless Æon' of the unshaped future. Why should this Æon be described as 'Wordless'? The answer is quite simple. In Qabalistic terms, *zain* is a path which bridges the Abyss, extending from regions beyond manifest Space-Time. It is The Lovers – duality rejoined in one flesh. It is the sword, the only weapon which avails against Choronzon, the Archdemon of Dispersion. From our perspective, it **is** Choronzon. In Tarot lore, Atu VI indicates a choice: *zain* is unmanifest potential, the choice which has not yet been made. *Zain* is that which lies ever beyond the horizon of *Runa*; here may be found the omnijective perspective for which we aspire when the Ring of *Runa* has been penetrated.

In many ways, Apep is kindred to Choronzon. Both are hypnotic, dispersive entities; both are Forms beyond Space-Time; both are terrifying monsters to the uninitiated psyche.

Zain is a Wordless Æon (or perhaps more accurately, an Anti-Æon) simply because it cannot be expressed. It is ever-potential and always a shadow in the future, never yet manifest. As soon as it Comes Into Being and its indeterminacy is resolved, it has become something else. Yet an Anti-Magus may perhaps show its terrors through veils of Silence, through the act of Not-Uttering. It is similar to *Neheh*, the unshaped future which is the domain of Set. To call it 'the shape of things to come' is inadequate. It is the shape of things which may come and the shape of things

which may never be: all are Real in *zain*. But whatever else it is, it is the abode of the Eye of the Serpent, so much at least is clear.

I could wax long and lyrical about this, but would add nothing to the above, which expresses it as well as the inexpressible may be expressed. So instead I choose Silence (cue slithering sounds from beyond the Barrier as a further choice has been made).

“But Apep spoke Not and smiled Not, for Who knows the mind of a Serpent.”

Triumph of the Will


The symbol of the Eye signifies the legendary hypnotising power of Apep, the Helm of Awe that Fafnir wears. But as all practitioners of Draconian magic are aware, the dead still gaze is only the beginning of the Serpent's power. Once its spell has seized and snared its prey, the Serpent uncoils at lightning speed and strikes.

One of the dangers of our Path is to focus inward, ever inward. We do need to do this: we need to unravel every thread of Self and trace its origin; we need to be unique and whole to an extent that most would never dream possible. But this is only half of our Task. To go ever inwards is ultimately to find only oblivion, for it is the Right-Hand Path under another guise.

No, to gaze is not enough. We must also strike like the Serpent, injecting the inner Venom we have accumulated into the world around us. Thus, it will lash and change in its agonies, transforming, and will offer us a fresh arena of Play, a new mirror in which to seek our Selves, a new prey to transfix with our gaze and afflict yet again with a fresh bite of

newly brewed venom. Thus, our focus must be always both inward and outward simultaneously, the sense of Self located in a nexus between these polarised points, continually fed by new and ever-shifting stimuli. Make no mistake about it, the Self is hungry and if it is not fed it will atrophy and ultimately die.

Most magical and mythological traditions ignore this necessity for dynamic interchange. Some do so because they are ignorant of it, falling into the soporific trap of introspection alone. Others do it deliberately, for their objective is the annihilation of Self as a separate entity. The slave religions of the Middle-East (Christianity / Judaism / Islam, etc.) all start with the supposition that Man is a fallen species, deserving to suffer, whose duty is self-negation and self-denial and whose goal for the masses is envisioned as an unchanging eternity at some holy Butlin's. But the original European religions have at their hearts an entirely different supposition: life is hard and it's as simple as that. Man is not a fallen wretch, but a courageous and valiant being who wrestles against hard conditions, takes his joys and pleasures where he can, and enjoys the challenge of the game of being alive. And when the current round ends? Hey, let's do it again! And in the doing, the laughing, the living, the dying, he learns ever more of himself and the worlds.

This Mystery is manifest in the *dagaz* rune , which is indicative of polarised reality, the paradox of dawn and dusk. The zig-zagging shape of *dagaz* may be seen as a representation of the Serpentine path. The viewpoint of the Eye is at the centre, where all of the poles are in equilibrium and the paradox is resolved in the still point. But the active, manifest Path of the Serpent reaches to encompass all of the extremes of existence, embracing all poles and paradoxes in experiential glee. Never forget this. We must be both

contracted and extended, still and in motion. Not in sequence, but all at the same time. Only in these rare transcendental moments is the true omnijective perspective attained.

The Sacred Magic of Abra-Melin the Mage

Having studied the Seal of the Eye and gained its Vision, the Initiate of the fourth head begins to gain an Understanding of the nature of reality and his place in it (and out of it). The practices and sorceries of the previous heads suddenly expand into a far wider picture. The Self stands alone in a great Void, but as in the Seal, it may extend its gaze in order to experience and change the phenomenal world. One thing is certain though: upon realising the extent of the Universe and the Self and upon beginning to discern the nature of their relationships, the Initiate is going to need a guide.

The concept of a divine advisor is an ancient one and the notion of acquiring one as a distinct initiatory step – generally considered to be the mark of Adept hood – goes back a long way. In modern magical works, it can be traced in the Golden Dawn, with their 'Bornless Ritual' (more accurately 'Headless' than 'Bornless', a ritual derived from a papyrus fragment of an ancient Setian spell). It resonates throughout the Work of their inner Order, the R.R. et A.C., and owes a lot to Macgregor Mathers' translation of the Fifteenth Century grimoire entitled *The Book of the Sacred Magic of Abra-Melin the Mage*.

Abra-Melin is quite unlike any other of its contemporary grimoires. Its ritual requirements are simple and basic in the extreme, with the operation being charged by the passion and ardency of the magician rather than any

props. It consists of a six month period of meditation and increasingly fervent prayer, culminating in the attainment of the “knowledge and conversation of the Holy Guardian Angel”. The magician successfully invokes his Guardian Angel, followed by the four Princes of Hell, which enables him to work all manner of powerful spells expressed in an extensive series of magic squares.

The underlying idea of this grimoire was reworked by Aleister Crowley in his *Liber Samekh*, which combined the Abra-Melin process with the invocations of the Bornless Ritual (which he had also used as the 'Preliminary Invocation' for his version of the *Goetia*). He retained the terminology of 'Holy Guardian Angel', viewing it as a non-rational title for a non-rational being / process. He made this initiatory step the absolute cornerstone of his Teaching and magical philosophy.

The tutelary spirit has been known by many other names, of course. It has been the *Augoeides*, the *Daemon*, the *Genius* (or the *Higher Genius*). But what is this entity and what relation has it to that advisory being referred to by many modern occultists as the 'Higher Self'? Is the Holy Guardian Angel of the Abra-Melin Working (or the Daemon as I shall henceforth call it, this being my preferred title) a separate, independent entity or some exalted projection of the innermost Self?

As is often the case with such questions, the apparent answer is a paradox: the Daemon is both at once. It is a projection from your future, a guidance sent by the Self you have the potential to Become. Yet at the same time, it is not you, for you are not yet that Self. It is a Self that paradoxically possesses a wisdom and an insight which you do not. It has been described most usefully as “the Self ahead of self”, a much more pertinent and less loaded label than 'Higher Self'. Don Webb once wonderfully described it as

“the Self who can do more”. So yes, it is a projection of your Self, but it is not you, it will always be removed from you, ahead of you. Thus, it will manifest to your perceptions as a distinct and separate being and it will embody a Name which describes its relationship to you. The discovery of your Daemon's Name is part of the process of attaining its 'knowledge and conversation'.

The Understanding of this critical initiatory experience has not stood still since the time of Aleister Crowley, however, and it will be of benefit to examine some of the more recent advances in this field before offering a Draconian methodology for the attainment.

Anton LaVey provided a very useful tripartite model of the human psyche in his book *The Compleat Witch* (now *The Satanic Witch*). The soul, according to this view, is composed of: (1) the surface, apparent self, whose personality is tied to its physical traits, the body being an expression of the soul and vice versa; (2) the hidden, daemonic self, which is in many ways the opposite of the surface personality, the repressed parts of the psyche; (3) the innermost, core Self, which is similar in tendency to the surface personality, but is informed and enriched by the daemonic.

LaVey's model is a deliberately simplified one, but a very accurate one, specifically designed to allow quick and easy analysis of people's motivations and personality triggers, so that they can be manipulated or guided by the magician. Every personality is attracted to its daemonic reflection. In terms of the Abra-Melin Working, the Daemon (enriched and empowered Core Self) communicates with the outer personality by manifesting through the image of the daemonic, revealing the path to Self-actualisation.

LaVey's book is angled towards the use of Lesser

Magical techniques for worldly success and satisfaction and is a magnificent handbook. But given the above interpretation, it can also be read for a few handy pointers for the Daemon Initiation.

A more recent magical manual has been published by Don Webb, High Priest Emeritus of the Temple of Set. *Uncle Setnakt's Essential Guide to the Left-Hand Path* is the most important practical magical book of the Twentieth Century. It guides the reader on an initiatory journey over a fixed time period, similar in purpose to the original Abra-Melin grimoire. It offers a truly transformative experience to the one who follows it through and hands over mighty Keys of magical power. By the close of the Working you will Understand your Self and your purpose; in other words, you will be aware of and conversant with your Daemon. I would recommend that every Draconian Initiate reaching the stage of the fourth head could do no better than following the instructions in Don Webb's book to the letter.

It is worth mentioning briefly at this point a further Temple of Set experiment pertinent to this Work. The Temple's Order of the Trapezoid arranged a year-long event known as the Shub-Niggurath Working. At one of the Temple's annual Conclaves, the assembled Initiates endeavoured to receive a message from their future selves (specifically, a year in the future), something which would enable them to use the benefit of their future hindsight to accelerate their initiatory progress in the year ahead. At the following year's Conclave, the Working was tied off as they sent a message back to their selves of the year before, to be received at the starting point.

This kind of Working is a fresh take on the Abra-Melin theme: receiving instruction and guidance from the Self ahead of self, the more empowered entity we have the

potential to be. The curious student will develop many variations on this theme.

How is the modern Draconian Initiate to approach such a Working? How are we to actualise the Work of the fourth head? We may choose to develop a six month programme such as the original Abra-Melin grimoire describes, setting aside a place and hallowing it and ourselves with ever more fervent invocations until illumination occurs. We may adapt one of the rites of antiquity which is meaningful to us, such as Crowley did in *Liber Samekh*. There are many Celtic passages or sections of the *Eddas* that can easily be adapted for such purpose. We may pursue a more modern staged curriculum such as that in *Uncle Setnakt's Essential Guide*. Or we may devise a new and revolutionary approach that best suits our own outlook, as was done with the Shub-Niggurath Working.

It must be said that those expecting the flash-bang of video game magic in Workings of this sort had best go back to their consoles now. Your Daemon will not appear before you, explaining the nature of life, the universe and everything and handing you a handy check list of things to do. Yes, your visual imagination should be stimulated by the series of Workings to clothe your Daemon with a symbolic Form, something you can meditate upon and commune with, something to focus your thoughts and open the channel. Yes, you should be able to intuit a name for your Daemon, something that will well up from your deep mind and be indicative of the nature of the relationship. But as is so often the case with revelatory magic, the true insights and communications will come to you in quiet moments of reflection, rising slowly into consciousness as the path becomes open for them. You may find yourself struck by a significant realisation as you relax after a meal or take a walk

several days after the climactic Working. This is the way things tend to happen. Do your Workings to the best of your ability, then await the results patiently and without anxiety. They will arise as you stop worrying about them and loosen your stranglehold on your mind.

This consideration may be helpfully examined in the light of the Northern Mysteries. In Germanic soul lore, the part of the psyche relating to the Daemon is named the *fylgja*. This entity may appear to the consciousness in one of three forms: an animal; a geometric shape; or a person of the opposite sex. The lore concerning the *fylgja* (as outlined in Edred Thorsson's published works) is that its essence partakes of three aspects. It is a manifestation of part of the Initiate's soul, but it is more than that. It is also a link to the souls of his ancestors, a channel for the ancestral stream of which the individual is a part. Thus, it may carry wisdom and insight from his ancestors. Moreover, the *fylgja* is linked in certain respects with the valkyries (the two may or may not be synonymous in certain respects). Thus, it is also a messenger between the Gods and the soul. These distinct facets are helpful to consider when we think of the Daemon. It is a complex entity.

The lore of the *fylgja*, as well as enhancing our Understanding of the nature of the Daemon, also offers us a further practical tool for use in this Work. One of the techniques for communicating with the *fylgja* described in Thorsson's *Nine Doors of Midgard* is the practice of *utiseta* ('sitting out'). This involves taking oneself to a remote and resonant location, preparing oneself with meditation and literally passing the night sitting in contemplation, waiting for some sign or message. This may be perceived aurally, visually, or by the interpretation of cloud patterns or other changes in the landscape as the shades of twilight, darkness

and dawn pass over it. Such periods of calmly sitting and waiting for communion in an evocative location are an ideal counterbalance to the more structured invocatory aspects of the Work.

It is pertinent to ask what benefits the Initiate will receive from this Working. What does communion with the Daemon give us? The result of such a successful operation is literally life-changing.

As mentioned above, the Daemon is a multi-faceted manifestation. It is part of the psychic heritage passed down from our ancestors, something that grows with every generation. As such, it brings with it an awareness of the evolutionary current within us and where that current is carrying us, not only on a personal but a multi-generational level. It is also a projection back from the Self we have the potential to become and brings with it the gift of foresight and accelerated initiatory transformation. This creates a sense of Destiny within the Initiate. It is a fundamental consideration of the fourth head and one we will return to in greater detail later in this chapter.

There are other practical magical enhancements too. When the insight of the Daemon is gained, extending beyond our usual dimensions of consciousness, significant magical powers become available by the application of Will alone. These dwarf the little spells and sigils and so forth that the Initiate may have practised to date.

In the original Abra-Melin grimoire, these powers are presented in a series of hundreds of magic squares containing patterns of letters, each of which has a specific purpose. The instructions encoded on these squares was carried out by legions of demons. The magician gained authority to command these by summoning the four Princes of Hell and receiving their allegiance after being fortified by his Holy

Guardian Angel.

This very symbolic and poetic description expresses a simple underlying truth: once the Initiate has attained the insight of his Daemon and understands the patterns unfolding around him and his own very Essence, he may also perceive and manipulate the patterns that shape reality and causality itself (symbolised by the patterns of letters on the squares). The demons symbolise the interface between the Will of the magician and the situation he wishes to affect. We will investigate the nature of demons, spirits and so forth under the fifth head.

I have known magicians who have very successfully used the squares from the Abra-Melin system, indeed I have done so myself, sometimes accompanied by a demonic evocation, sometimes simply used as a focus for the Will. If you take time to read Mathers' notes on the meanings of the words on the squares and determine a personally satisfying system of alphabetical coding that makes sense, this can be very appropriate. However, sticking with the grimoire is unnecessary, though it can occasionally be fun if indulged for aesthetic reasons. The Daemon will empower whatever magical tools you choose to employ and amplify your magic through them. Indeed, at this level the best Initiates will change a situation simply by entering into it and turning their attention upon it. This 'on the fly' sorcery is surprisingly easy and unnerving to those who witness it and realise what is going on. A formal act of Will, such as a ritual, is advised for specific purposes which are planned in advance, however. It keeps things tidy.

It is to be remarked that in Aleister Crowley's published writings, he regularly downplays or chastises the use of magic for material ends, complaining that such detracts from the Great Work and so forth. I make no such objections,

for reasons which will be elaborated fully under the fifth head. Initiates should use their sorcery for whatever purposes they see fit, providing it is borne in mind that you yourself will be changed by the processes of any magic you choose to wield. It must also be pointed out that Crowley's practice belies his preaching. Kenneth Grant, for instance, in his *Remembering Aleister Crowley*, recalls that Crowley retained a fully functional set of Abra-Melin squares written out in Enochian characters as one of his most prized personal treasures.

It will already be seen how the fourth head is qualitatively different from those preceding it. The Initiate seeks to Understand the Seal of the Eye of the Dragon, thereby piercing the layers of illusion that shroud Reality. The veils of time and space are parted. In so doing, he becomes aware of the deeper parts of his own psyche and actively seeks the guidance of his Daemon to catalyse his Initiation. This provides a completely new magical dynamic in his life and a new Vision of what he may Become.

There remain a few brief comments to make concerning communion with the Daemon. These will be dealt with again under the Work of later heads, but should be introduced at this juncture.

Firstly, contrary to what the Abra-Melin grimoire and Crowley's comments may imply, this is not a one-time-fixes-all event. The brain is very good at editing out the memory of strange and anomalous events and you can be certain that following your initial flood of realisations and insights, you will sink back down to earth and feel no different. Persistent striving after this state of consciousness is essential; every time it seems to have slipped from your mind, you must reach out and grab it all over again, until – finally – it becomes habitual. If your training under the previous heads has been

rigorous, this will come as no surprise to you.

A subject which we will be raising again in greater detail when considering later heads is the nature of communications received from incorporeal entities. The purpose of the Working currently under discussion is to attain communion with your Daemon. What sort of communications can you expect to receive? Just remember that the channel used by your consciousness for magical operations and communications is that of the imagination. For those new to the art – and for those more experienced who forget their objectivity when passionately involved in some Working – it must always be borne in mind that even a true communication may be filtered by one's own hopes and fears and tainted with wish fulfilment. Every message must be rigorously tested for authenticity. Not because its origin is necessarily doubted, but because the messenger – our imagination – may have embellished the message originally delivered.

Finally on this subject, remember that the value of any kind of communication is directly proportional to the transformation it causes. You can receive visions that would make Michelangelo weep for joy; you can record sweeping passages of poetry describing other-dimensional worlds; you can be told the innermost secrets of the soul and the workings of the universe. All of these things are worthless if you get up tomorrow and do the same things you did today. If these things inspire you to do something, to Become more than you now are; if they drive you to put into action the processes that will make you into that Self ahead of self who has divulged them to you, then they have great worth. Anything less is wankery. Ipsissimus James Lewis taught me the golden rule for evaluating the worth of any such communication: ask yourself a simple two word question: “Who cares?”

It should be borne in mind that the Daemon will always abide in the future; it will always be removed from you in time. Although you act upon its advice and aspire towards its substance, it will always remain ahead of you. For as you advance further towards it, so your Vision grows and expands too, pushing your potential – and thus your Daemon – ever further forward. Should your Vision and aspiration ever diminish to the point where your Daemon seemed achievable, just around the next bend so to speak, this would definitely not be a good thing.

Remanifestation

Earlier in this chapter, we briefly looked at the concept of the Words of Magi, those great expressions of magic on an Æonic scale. The Temple of Set's Order of Leviathan, the crucible in which this philosophy of Draconian magic was developed, was founded upon such a Word: the Æon-enhancing Word **Remanifest**.

There came a point in the Temple's development when a number of Initiates had attained the degree of Magister Templi, having demonstrated their Mastery of the Black Arts to their peers. Traditionally, a Master would then be expected to go out into the world and found his own Order in which to express his own Teachings, the Path which had led him to Mastery. The genius of the Temple of Set was to permit the Masters to found their Orders **within** the greater body of the Temple itself, so that the larger Temple would contain a number of schools adapted to different styles of magical approach, each teaching unique but complimentary techniques. As a result, all would be enriched. One such Master at this time when the first modern Setian Orders were

founded was James Lewis.

Magister Lewis had long pondered the question of the immortality – or otherwise – of the human soul. Now that the Order system had been established within the Temple, he resolved to create an Order to address that very question in earnest, from every possible angle. He had long been fascinated by dragons and had taken magical names reflecting this interest throughout his career in the Temple. Thus, when he sought guidance for his Order, he chose to invoke Apep, the devouring serpent of ancient Egypt, using the Enochian Calls. In this, the original series of *Apep Workings*, he was given his task: “Teach them immortality”. “How?” he asked. “By not dying.”

Thus the Order of Leviathan was born, an Order devoted to the Mysteries of the Dragon and Immortality. Through the early Works and investigations of this Order, James Lewis ultimately crafted the concept of **Remanifestation**. This was ratified by the Temple's Council as a V° Word and James Lewis himself Remanifested as a Magus.

Remanifestation is a huge concept. In its most basic form, it has some similarities to the laws of cause and effect. Any cause will necessarily Remanifest as an effect. But there is far more to it than that. The Word also expresses the recurrence of patterns of behaviour, of patterns of being. A seed may grow into a plant, but the plant itself will then produce seeds, Remanifesting the very thing that was its own cause. The same occurs within the framework of our own lives: patterns of thinking or behaviour will repeat themselves. This explains habits and compulsions; it explains why we sometimes need a new set of eyes to look over a problem because our own patterns of thought prevent us from seeing the obvious answer. Because such habits of action and

thinking are usually subconscious, we often go unaware of how they continually express themselves through us.

The truth implicit in the process of Remanifestation is that the Self – through the sheer long habit of its own existence – must also necessarily resurface following physical death. The Order of Leviathan made no claim to knowing exactly how this would occur: some Initiates believed in reincarnation, others did not; some preferred the idea of a discarnate existence within the mind's own bounds, others did not; some proposed that the soul would migrate to new realms in other dimensional realities, others did not. More recently, within the Order of Apep, the paper entitled *The Immortality Engine* and its later additions propose what I believe to be the current definitive notions on the subject. (This will be abbreviated in the next chapter.) But all of these questions of **how** the soul will Remanifest are unimportant when weighed against the certainty that it **will** Remanifest. This simple fact is as far as the subject needs to be taken in the context of this book and its initiatory curriculum. Those wishing to pursue the question more thoroughly are invited to contact the Order and join in our research.

Most pertinent to our current study is the active use of the process of Remanifestation as an initiatory tool. This is clearly expressed in the Formula of the Word, which ties it to the Eternal Word of Set: ***Xeper* and Remanifest**.

Xeper is the process of Coming Into Being. Remanifestation is one of the mechanisms the Self may use to shape its Being and channel its Becoming in the desired direction.

Remanifestation, as with most initiatory tools, is a cyclical process. We spend our time as Initiates gathering knowledge, insights and experiences which define and express our identities in relation to the world around us. We

explore our own Essence and its potential for future development. Periodically, we reach a stage where a certain critical mass of insight and experience has been gathered. If we were armchair occultists, concerned only with the accumulation of interesting data, we would continue blithely on, gathering trivia and gathering moss. But the Draconian magician is not like that. Instead, when we have become glutted, it is time to utilise our craftsmanship, to sift the things we have learned and to forge this valuable ore into a finely edged sword for the next stage in our campaign. A pile of bricks and timber do not make a house; they must be cemented and fixed together in a stable structure in order to be of use.

To use Remanifestation as an active initiatory tool, it is necessary to take time to sit down and catalogue all of the experiences and changes you have undergone. This involves preparing several lists. You should make a list of **all** of your personal characteristics and behavioural tendencies. Then you should divide this list into those which are most beneficial and those which are largely obstructive: your best qualities and your worst qualities respectively. Then you should make a list of all the major experiences of your life to date, a kind of potted autobiography. Pay special attention to those things which have occurred since you last performed this exercise. Trace the manner in which you have developed. Then make note of any insights or new understandings you have gained since your last performance of this exercise. You should refer to your diary for this purpose, plus any other records you may have made. Finally, make a note of the qualities you are currently lacking in but wish you might acquire. Look to your friends and fellows and see what qualities they possess that inspire you and which you aspire towards.

Having gathered all of this information, you need to spend some time weighing it all up, deciding how you want to arrange and prioritise all of these facets of yourself in order to mould yourself into the person you want to Become. Obviously, a familiarity with your Daemon will be helpful in this regard. Do be aware that nothing should ever be thrown out. Even those things which you consider to be your least desirable properties have their place and their use. You should instead place these aspects in specific 'back room' areas of your psyche, where they will not interfere with your daily business, but can be accessed as required. Anger, for example, is not a desirable quality when it generates uncontrolled temper tantrums, but it can be a positive force when applied willfully to get your point across under full conscious control.

Having reconstructed your idealised Self from the raw components, you can then formulate a ritual to actualise the Remanifestation of your personality in its newly ordered matrix. This soul-tidying exercise will make you more productive and sharpen your magical Vision, ready to accrete more experiences and insights in preparation for your next Remanifestation. It is up to you whether you perform such soul-housekeeping at regular intervals, or when you begin to feel 'cluttered' and unfocused, or a mixture of both.

There is another specifically initiatory use of the process of Remanifestation, however, one which must be used carefully but which has far reaching effects. Since the Initiate understands that things which are put away in a hidden place and forgotten about must necessarily Remanifest at some future date and bear strange fruit, he may deliberately plant the seeds of his own future.

In order to do this, he must decide what he wishes to send to his future self. It may be something like a career in a

field that has always interested him; it may be the solution to a problem that has long troubled him; it may be something as specific as a particular rare book or something as general as love. Having decided upon the sending, he must then embody it in a real and painstaking way. If he wishes to work in the technical side of television, he must read books by professionals in that field and read them cover to cover, absorbing them. He must learn what academic courses he will be required to complete, apply to them and place copies of the applications with the books. If he wants love, he must read books by leading psychologists and philosophers on the subject; he must read the great love stories of his tradition; he must observe how lovers behave; he must write what he wants from love and why he wants it. And so for all his Desires, he must research them and express them as fully and exhaustively as he can.

Having done this, the Initiate must bury the Desire in a place where it may lie forgotten until it is time for it to Remanifest. This may mean a literal burial of materials in a chosen area, or it may mean consigning them to an attic or a safety deposit box where they may lie undisturbed for years to come. If the project necessitates work in the meantime, such as a course of study, this should be accomplished for the value of the work itself, without reference to its end purpose. The Desire must literally be forgotten and left to make its own way back into the world through its own means.

It may reasonably be asked how the above process differs from any ordinary spell. Is this really any different from preparing a sigil, charging it and then forgetting about it? The difference is one of scale and time. The sorceries we ordinarily work are intended to actualise pretty promptly to meet specific needs. A Remanifestation of the type we are crafting in this chapter is intended to project itself into the

future, perhaps years hence, and its results are also intended to Come Into Being on a much larger scale, both in ourselves and in the world. The Initiate is looking ahead and planning the path of possibilities that will change his life and reshape the world in which he lives. It's as simple as that. Every magical Working – even unsuccessful ones – are of course a Remanifestation of what has or has not been put into them. But in an initiatory sense, we use the Word for those Workings whose results will wipe the slate clean and rewrite the rulebook.

This should all become more evident in the remaining chapters.

The Shedding of Skins

Now that we have reached the fourth head, the head of the Serpent itself, and have won its perspective, we can cast our eyes back over our Work to date and begin to tie up some of the loose ends. We have just been discussing Remanifestation and a good metaphor for Remanifestation is when a snake outgrows its old skin, shedding it and emerging as a remade being. We have now raised four of the heads of Apep, but before we proceed further it is time to shed the skins we have outgrown. Just as there are seven heads to upraise, there are seven skins to shed.

The skins that we outgrow are directly related to the heads. They represent the values of the heads grown stagnant and constrictive. Once the viewpoint of the fourth head has been attained, it is necessary to ensure that our Work within the previous heads has not become routine and formulaic. We need to continually expand our horizons and reassess our patterns of Work. We need to break the bonds and habits that

constrict us and Remanifest the qualities that will allow us to progress further. At this stage, we can evaluate what this means for the first three heads.

The first head concerns itself with the physical senses and presence of the Initiate. Thus, the skin that constricts us here is our own blinkered way of perceiving the world. The exercises of the first head are designed to expand and extend our senses to their fullest utility, to understand our physical limitations and to shape our very bodies as a magical tool. So now we must take time to reevaluate our lives in this respect. We have worked hard to create associations within the subconscious mind that are beneficial to our Work: aligning certain postures with certain magical forces, for instance, and training ourselves to observe everything meticulously. But now we must concentrate also on decluttering the subconscious of those habits with which it is programmed which are of no value to us. The habit of chewing nails, for example, is in itself no barrier to our Work. But this ingrained habit blocks paths into the subconscious, so should be gently trained out. Similarly, if we have tested our physical endurance and have discovered that we can walk no further than ten miles because we are out of condition and too fat, now is the time to remedy the situation, taking regular exercise and moderating food consumption (I am not advocating faddy diets here: simply eat less of what you would normally eat).

The second head concerns itself with the mental and emotional apparatus. So the skin we must shed here are those lazy thought patterns that we become accustomed to using. The mind becomes accustomed to solving problems in a particular way and soon ceases to view issues from all possible perspectives. Constant vigilance is required to keep our thinking processes alert and fresh. The same is true of

emotional reactions. No matter how many times we investigate our hot buttons, new ones are always forming and we find ourselves reacting in predictable ways without thinking. As an exercise, pick up a tabloid newspaper (preferably from a dustbin, as I don't advocate paying for ignorance) and monitor your mental and emotional reactions carefully as you read it. Consider what phrases or inferences are used to steer your opinion as you read and how you respond to them. If you have been following the programme of the heads, it is to be hoped that you will spot the misrepresentations, omissions and inferences easily and edit them out with disgust. But you will still probably find a few germs of habitual reaction growing within you, which you can weed out. Keep your thinking fresh.

The third head focuses upon clairvoyant abilities. The exercises for keeping the mind open and alert are perfectly adequately explained in the chapter dealing with that head and the housekeeping exercises of the first and second heads will also help to keep the channels open. There is, however, another species of mind-broadening exercise which is of specific use when seeking to shed the skin that constricts us in this area. The powers of the third head depend upon the openness of the relationship between the psyche of the Initiate and the world in which he finds himself. If our interface with the world is constricted, our psychic powers will be too. The best way to loosen the third skin and liberate your clairvoyant powers is to own up to your personal inhibitions and break the taboos you have established for yourself. This is one of the fundamental techniques of Left-Hand Path Initiation. If you are shy and lacking in confidence, belt out a song in a crowded karaoke bar; if you are embarrassed by showing your body, visit a nudist beach and walk around naked for an hour; if you are sexually

bashful, walk into a sex shop or visit a prostitute. I am not saying you won't feel embarrassed, you will. But you will also feel more focused and alive in transgressing your own limits than you have felt before. You will be flooded by positive emotions and will feel that you can now accomplish anything. This in turn will unlock clairvoyant channels as your consciousness becomes aware that it is capable of more than you decreed. Needless to say, this only works if you address your real inhibitions and are honest with yourself: an exhibitionist will find no value in any of the aforementioned examples. Look within and dare to peer over the walls you have built. The harder the transgression, the more liberating it will be.

The fourth head also has its skin to shed, but we will look back upon this from the vantage point of the next chapter, when sufficient experience has been gained to fuel the Remanifestation.

A Word on Ritual

Up until now, I have deliberately avoided providing any ritual frameworks or texts in the chapters of this book. There are plenty of examples out there for those with the wit to seek them out. Crowley's later Thelemic rituals, such as the **Star Ruby** and the **Mark of the Beast** can be of benefit to Draconian magicians. Those who follow a specific tradition, such as Celtic, Teutonic or Egyptian, will no doubt have sought out appropriate ritual practices from within their tradition. The best publicly available general guidebook on how to formulate a magical ritual is undoubtedly *The Satanic Bible*. Up until this point, any of these would suffice and it would have been a waste of time to elaborate upon them,

giving undue weight to the theatrics of the process.

Mention of theatrics also gives rise to the observation that formulaic ritual has always been frowned upon within both the Order of Leviathan and the Order of Apep. Both Orders have urged their Initiates to Work magic “by force of Will alone”, without scripts or unnecessary props. The optimum conditions for magic are a darkened room, illuminated by a single black candle, plus the intensity of the magician's Will, vision and passion.

Even in this minimalist, spartan approach to magical practice, however, certain facets of a ritual framework are still presumed to take place on an internal level. What is more, as an Initiate inevitably begins to find and attract other people to share occasional Work with, a slightly more formal framework may be needed, simply to ensure the correct synchronisation of the Working. I am not going to provide a script for ritual, therefore, but it is probably advisable at this stage to define the essential steps of a magical Working in their proper order. These may be represented by outer words or signs, or simply affirmed on an inner level; each Initiate must find their own best balance. However, it is well to learn the skill of firing off an effective enchantment in the blink of an eye. Such is never the preferred course of action, but it can prove effective and is sometimes a skill well worth having.

Step 1: Whether by Word or by Will, the Initiate must begin by focusing his mind upon the Work at hand, removing the distractions of the everyday world and preparing his place and frame of mind.

Step 2: The Initiate recognises consciousness itself as the source of all meaning and magic in life. This may be symbolised by the lighting of a candle to embody the Black

Flame of consciousness, which illumines the Creative Darkness.

Step 3: The Initiate acknowledges the Gods of the Left-Hand Path, who embody the powers he champions. These are: Set in the North, behind the Constellation of the Thigh; Babalon in the South, the seat of Desire; Apep in the West, in the depths of the eternal ocean; his own Daemon rising on the horns of the morning in the East. This may be done by spoken invocation or by internal mental link.

Step 4: The Initiate opens the Gate into his magical universe. This can be done by an act of Will or via a symbolic gesture. This is best achieved by considering the aspects he wishes to influence (i.e. the 'elements' of the ritual) and then opening the Void between them, as explained in the last chapter.

Step 5: The Initiate focuses his Desire into a liquid in a chalice or Grail, charges it and then drains it, feeling his Desire flood through his mind and veins. This step is best performed physically when possible, and with a strongly alcoholic drink. Alcohol in Northern lore is an inspirational force that raises the consciousness of Man to a Divine pitch. Mead or ale are traditional; my personal preference is for cherry brandy as its sanguine colour, sweet scent and strong flavour and viscosity are strongly sexual and evocative. In a group context, the Grail can be very effectively embodied by a female Priestess.

Step 6: The Initiate now carries out the main part of his Working, whether by invocation, evocation, sigillisation, or sheer force of Will.

Step 7: The Gate is now closed, withdrawing the consciousness back into the everyday world and closing the door to the magical universe behind it, so that the Working is released into the subconscious and / or other planes,

submerging in order to later Remanifest itself in objective results.

Step 8: Assuming a candle or lamp has been lit to symbolise the Black Flame, it is now extinguished.

Step 9: Take deep breaths and refocus consciousness in the here and now. Write up your magical record, then set the Working aside to resolve itself without any further interference on your part. (Naturally, if you were using sorcery to obtain a job, you still need to make applications and present yourself well at interviews; if for sex, you still need to play the game of seduction. But these are 'this world' tasks. What you should **not** do is continually ritualise for the same result; this will not render it more likely and may very well muddy the waters, negating possible success.)

An understanding of the above steps becomes increasingly important now that we begin to enter the field of communication with entities such as the Daemon. Observance of this basic structure will properly prepare and focus the mind for its task, lessening the risk of contamination by everyday trivia or wish fulfilment fantasies.

A Sense of Destiny

The sense of purpose and direction which arises following a successful Working to communicate with the Daemon, may lead the Initiate to question the concept of destiny. Is our future mapped out for us? Do we each have a sacred mission to perform for the Dark Gods? Is there a task which only I can accomplish? When we speak of receiving messages from some future projection of our own Selves, such questions are inevitable.

So is there such a force as destiny, shaping our futures and driving us forward? Those who have diligently read the book up to this point and put its teachings into practice will already know the paradoxical answer: yes, there absolutely is and no, there absolutely is not.

There is no force outside of ourselves that seals our fate and decrees the shape of our lives. There are no gods who steer the course of men with a vice-like grip. Set certainly doesn't: having Gifted Man with consciousness and Self-Will, to interfere further would be to make a mockery of his own Essence. Some occultists and religions would have you believe that the lives we now lead are shaped by the karmic debt we have incurred in previous lifetimes, and / or that every soul must ultimately experience all things, so that we have a checklist of things to do hardwired into us at birth. This is all utter rubbish. Still others would suggest that everything is preordained, that time has a single set course and that we can only tread our appointed path towards our predetermined end. Codswallop. When viewing such criteria as these, the question as to whether or not there is such a thing as fate or destiny is: absolutely not.

There are a few factors, however, that hint at a sort of middle ground and we should explore these thoroughly before proceeding to the final phase of our argument, in which the answer to the destiny question is paradoxically positive.

There do exist certain influences and events that have great effect upon our lives. These are all tendencies or chance, however, rather than a fixed destiny. Our genes provide us with inherited characteristics, which may include a vulnerability to certain diseases and so forth. This only defines the arena in which we play, however: we choose our own responses to these factors and how we deal with them. We acquire behavioural patterns from our culture and the way

in which we are brought up. But none of these dispose a person for or against great achievement; this disposition remains individual. All of these conditioning factors, whether physical or cultural, are steered by, and can be amplified or ignored by, consciousness. Great catastrophes, such as wars or earthquakes may threaten or devour us. None of these are destined to happen to us. Our being in a particular place at a particular time is down to the choices that led us there; it is either a conscious decision or pure bad luck. The world is fickle and sometimes the best of us get tripped up.

There is such a thing as Destiny, however, though it exists only for those with strong Will and powerful imagination: magicians, artists, inventors and pioneers in other words, those people who see beyond the everyday. For this Destiny is something that we create for ourselves.

Think about the magic we work upon ourselves and the world. Think of the initiatory discoveries we make and the changes wrought within our innermost beings as a consequence. Think of how we begin to direct these forces when we learn the Mystery of Remanifestation and begin consciously using it to accelerate our Becoming. Think of how this process is catalysed when we begin to see the potential of our own future and commune with the Daemon. All of these forces are set in motion by our Will. Once we have initiated them, they continue to operate on an autonomous level. The more magic we Work, the greater the momentum that drives us forward. A very real sense of Destiny begins to arise, which is shaped and steered by our own magical Will as it has been embodied in the Work that has brought us to our present point. These magical impulses do not cease, they continue and they are added to with every Work that we do until their momentum is a tangible, irresistible force, but entirely Self-Created.

Germanic mysticism has a word for this: orlög. It refers to the primal layers built up by the past actions of yourself and your ancestors which have led you to the present moment. Once these layers have been identified and their impetus analysed, they can be steered to an extent by Will, through the process of conscious Remanifestation.

It should be remembered in all of this that even as we shape our Selves and our circumstances to steer our path into the future, our faults and character flaws are amplified and empowered to the same degree as our other faculties. This is ably illustrated in the monsters from the id in the classic science fiction movie *Forbidden Planet*. Those Initiates who forget this and who fail to make allowance for their whole personalities will be in for a rude surprise when it turns around to bite them in the arse. All of the talk about loosening the grip of the ego and so forth is so much poppycock. The demonstrable truth is that effective magicians have much larger egos than most people and contrary to mystical waffle this is no bad thing. It is necessary for magicians to be aware of this, however, and to cultivate the ability to laugh at themselves, otherwise tragedy and tantrums will follow. We need to develop and **integrate** the entire personality, not just the bits we want to show off.

This will all become clearer as we progress through the Work of the remaining heads, but it is here in the fourth head that the hand of Self-Created Destiny will first awaken and begin to nudge the Initiate's actions. In Aleister Crowley's terminology, this is the prompting of the True Will.

The World of Horrors

The 'World of Horrors' is a phrase which was much used in

the Temple of Set as a euphemism for the everyday world and its mundane activities. It had its origin in 'The Ceremony of the Nine Angles' and 'The Call to Cthulhu', two ceremonies with Lovecraftian themes which were penned by Dr Michael Aquino when he was a member of the Church of Satan. They were published in Anton LaVey's book, *The Satanic Rituals*.

Used in this sense, the phrase is obviously an ironic little in-joke. In Lovecraft's stories, the creatures of his Cthulhu mythos are a source of horror to the human race. In Dr Aquino's rituals, the horrors are actually human beings and their world as seen from the perspective of the Great Old Ones.

So what are these horrors? To the worshippers of the God of consciousness, the ultimate horror is stupidity: the enforcement of conformity over creativity; the hatred of Self; the violent repression of Man's fundamental instincts and essence; the championing of slavery over freedom; the suppression and murder of any who challenge the mediocrity of these precepts. These things are true horror.

Nor will they go away. This will always be a World of Horrors and the wise Initiate must recognise that fact and deal with it. There is no harmonious golden age just around the corner. There are only new angles on old repressions. We are fortunate enough to live in an age when those holding the reins are content to rake in the cash by presenting some freedoms as marketable commodities. Even so, stray too far from the ad-men's guidelines and you tread a very risky road. If you actually sit down and begin to list all of the restrictions on your freedoms, you will find it reaches a horrifying length.

Having achieved this realisation, it is then necessary to take a further shift in perspective in order to avoid a particular curse of recent decades. As we enter the Twenty First Century, the Western world has become adept at

bemoaning its lot. We suffer from stress, our rights are infringed, we are discriminated against, moan moan moan, whinge whinge whinge... Do grow up. Stress is necessary to survival and we have very little to be stressed about. No major wars, no plagues wiping out half the population, and double the life expectancy of just a couple of centuries ago. As for your rights, you have none except those you are prepared to fight for. It is to be sorely regretted that we do not live in an age when individual heroes can establish kingdoms and possess the integrity to establish codes of good conduct through the nobility of their own example. Instead, we live in an age of greedy, corrupt politicians who use red tape, rules and regulations as a smoke screen for their own degeneracy. Heroes are actively frowned upon and regulated out of existence, since their qualities reflect badly upon our elected representatives.

Nonetheless, it is important to realise that the situation for practising magicians in the Western world is probably the best it's ever been. We can be quite open about our practices without risk of execution. But the Initiate is no fool. Remember that this may all change in the blinking of an eye. It is important to keep a sense of perspective, to keep an eye on the currents passing through society, changing it, and to quietly get on with one's own Work.

The Initiate's first priority is his own Initiation. This is where his focus must be set and all of his effort should be applied to it. In a world where privacy is becoming a dirty word, where people clamour for details of others' private lives and tune into television programmes to spy in wonder at the tedious activities of talentless strangers, the Initiate follows an old rule that many have now forgotten: "Mind your own business". Such things are no concern or interest of ours.

There are aspects of the larger world that directly

impact upon our way of life and our ability to practise our magic without obstruction, however, and these need to be addressed. When we first begin in magic, the emphasis is upon getting the things we want: little things for the most part, that make our own lives better or more exciting. But as Initiation progresses and as we Remanifest, our Vision becomes clearer and we see further. And as Vision progresses, so too does Desire. We want more things and better things. This is good, no matter what other creeds may have told you. Soon it is not enough to sit in a comfortable home with a few personal treasures. Soon we want to see the world in which we live reflecting the values and ideals that we have come to treasure. As has been explained, this expansion of Vision is a manifestation of the fourth head of Apep, hence the need to address these matters now. It will also be freshly apparent why the Abra-Melin Working has always insisted that the conjuration of the Demon Princes should always directly follow the knowledge and conversation of the Daemon itself: the Initiate needs to see the World of Horrors with clarity, in all of its loftiest and basest manifestations. The biggest mistake imaginable – and one that is made all too often – is to naively assume that everyone else has the same ideals, perspectives and general sense of decency that we do, and that everyone will listen to calm reason. This is manifestly untrue and such a false perspective leaves us open to every form of abuse.

It is not my place to set forward a political agenda here, nor to suggest the kinds of changes that would produce a better world. The criticisms I have levelled thus far and the faults I have pointed out are simple facts. Whether you decide the answer to these problems lies in a hippy utopia, an anarchy, or a totalitarian regime, is up to you. You must be guided by the Vision you have won through your Initiation.

How does an Initiate approach the task of reshaping the world? By magical Workings? Certainly, the long term effects of Works of Æonic magic are well attested. But not only that; to sit in your armchair waving your wand and fail to do anything else exhibits a paucity of Will that is Self-defeating. It is necessary to speak out in the appropriate times and at the appropriate places, to sway people with your words.

This can be a tricky manoeuvre. You will find that there are groups and organisations who are stronger than you are alone and whose goals largely match yours. But these are always a double-edged sword, for not all of their goals will match yours and some will probably be diametrically opposed. because most political pressure groups will approach issues from a totally different standpoint from the Initiate. I have always found it best not to associate. Add your voice in subtle or direct ways where appropriate and withdraw at other times. Always see the full picture and tweak in the places where it is most effective and most necessary. It's a very fine balancing act which requires the highest intuitive balance. A quiet word spoken in the right single ear can be more effective than the loudest shouting in the streets. Nevertheless, there are times to stand up and be counted. Let your genius inform you.

The two principles to be most firmly borne in mind here are: (1) it is important for a magician to be true to his ideals and to do what he believes to be right; (2) the power that Initiates seek is not the same as the power that politicians seek. We seek Sovereignty, not control.

So yes, it is a World of Horrors out there. But never forget that it is also a fun playground, which can sing and dance at our prompting. The purpose of the preceding paragraphs is to keep you aware of the promptings of your

Daemon and the right course of action. With experience you will discover that this is always the path that leads towards laughter and merriment. The world will always have its faults so long as human beings are in it. As one problem is solved, a new one will arise. This is inevitable and it is a good thing. We need this challenge. We will never 'save the world', nor should we. Our goal is to create exceptional individuals.

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CHAPTER SEVEN

THE WORK OF THE FIFTH HEAD

In the Work of the fourth head, the Initiate learns to see through the Eye of Leviathan, perceiving all things as from a distance. He becomes attuned to his Daemon and is awakened to the greater patterns that turn the wheels of worldly events and his own life. He achieves the potential for great wisdom and attains a balanced and detached perspective, allowing him to make effective tweaks to the patterns he beholds.

By the time the Initiate is ready to consciously contemplate the Work of the fifth head, he will have become aware that his colleagues, friends and family no longer regard him in the way they used to. Almost without becoming aware of it, he has become a more detached and dispassionate being, remote from them and their everyday interests. This is an inevitable consequence of the Work of the fourth head, which can put an end to many long held friendships and relationships as common ground gradually fades and disappears, leaving only strangers where friends once stood.

But the fourth head is only one of the initiatory

milestones, albeit a major one. Now, as he pushes ahead towards true Mastery, the Initiate will find all of his passions reigniting, but in a controlled and purposeful manner. Now he will truly come to Understand what Aleister Crowley meant by “love under will”. Passion will become the greatest weapon in his magical armoury, both for Works of sorcery and those of Self-realisation. This very phrase, 'Self-realisation', now takes on a new meaning. It no longer refers to mere discovery of what makes one tick, but becomes a literal making Real of Self in an imperishable Form.

Where the student of the fourth head was almost exclusively inwardly focused, catalysing his own Setamorphosis, the fifth head Initiate will become increasingly aware of the importance of sorcery as a mean of Self-expression and Self-extension. He will also need to finally confront the question of the reality or otherwise of gods, demons, and so forth, since he will now be operating at their level. (This should not be misinterpreted as a statement that the Initiate **is** now a god; that would be a grave mistake to make, at least at this stage).

Symbolically, through the Work of the fifth head of the Dragon, the Initiate will Become the Raging Lion, a sovereign beast of fury. For Right-Hand Path practitioners, this would be seen as a retrograde step, because they retreat from this State of Being in fear. Not so for us; it is a step closer to the God of consciousness, the fury of Set, Lord of storms, who is not a calm deity by any stretch of the imagination. Nor are His other cultural reflections, such as Odin or Tezcatlipoca. The name given to this State of Being in Setian lore is the **Black Magus**, a mysterious figure who will be discussed fully at the end of this chapter.

Of Ego and Self

By now, the Initiate will have long discerned the difference between the personality and the Self. The former is an ever-shifting mask which adapts to circumstances and is subject to whims and outside influences. It is easily led, easily distracted, and is a slave to its environment rather than a master. The Self, on the other hand, changes only under its own impetus and is a direct projection of the core of consciousness.

When a practitioner of the Right-Hand Path approaches this State of Being, he attempts to suppress and extinguish the personality, the so-called 'lower ego', altogether, deeming it unworthy. This is a precursor to his ultimate aim of blotting out the actual Self and attaining annihilation.

But for us, who revel in the pleasures of incarnate life, and who realise that the Desire of the Self is to Play and to Love in ferocity, something incredible comes to pass. The ego responds to our Self-knowledge and Self-love and instead of slinking away as a shameful thing, it awakens into new and joyous life. But now, since we have learned to see through the Eye, it is no longer manipulated by circumstance, but owns only one master: the Self. It roars with passion and joy and stretches out to seek its pleasure in the world. This is the true manifestation of Anton LaVey's doctrine of Indulgence.

From the lofty heights our Vision has scaled, we turn back to our old hobbies and delights with a new enthusiasm. But we seek ever new expressions and enchantments in our joys. A refinement and a fixity of purpose enter everything we do. Some supposedly 'spiritual' types will tut at our jollity and mischievousness, but we have learned the Secret that such can never know: that every single thing that affords us

pleasure and joy is a direct expression of our innermost True Self, and that every such act is a direct channel to the Gods of Darkness. Those who have read and properly Understood this book up to this point should feel a wave of joy washing through them at the mere reading of these words and the realisation that they bring. Hail Set! Hail Babalon! Hail Apep!

It is through this Remanifested ego that we will activate the Immortality Engine, the process which will ensure the survival of the psyche beyond physical death. This same process will also lead us to the principles which will be used under the sixth head to manipulate time. It can be seen then why this is such a momentous difference between Draconian Magic and that taught in other schools. The Secrets in this chapter have never been printed so openly before. But you will still not be able to fully grasp them unless you have earned them by arduous Work through the preceding heads.

If other schools seek to divorce themselves from the ego, the Draconian Initiate seeks to wed it, forging a union between the personality and the Self, Becoming a complete Being. The manner in which this fusion happens is revealed in the Work of this chapter.

A Passion Play

We have spoken of the importance of passion to the Work of this head. Before we can begin to use this powerful engine, we must take time to discover what inspires it. Very often these inspirational forces are things which will seem trivial or nonsensical to others, but which mean the world to you.

You should know by now that I'm going to ask you to

write a list of all the things you are passionate about; this should come as no surprise. What might trip you up are the nature of some of the things I'm going to ask you to put on that list.

It is so difficult to shake off the conditioning that has been imprinted upon us since birth. Even at this stage, it will still keep creeping back in and entwining its tendrils around your thought processes no matter how many times we shake them off. Don't be disheartened by this, it is important to stay awake and to keep casting off our shackles anew. This struggle is actually good for us. Cherish every new Victory in the war against non-consciousness (for it **is** a war).

Your first instinct is probably to reflect that this is a serious, spiritual question and merits serious, spiritual answers. You will make a list of worthy causes which arouse your passions – either for or against, rage is as much a passion as lust – and then you will draw a line under it. You may struggle a little and then add a few vaguer general principles, such as 'truth' or 'justice' to your list. Then you'll pat yourself on the back and congratulate yourself on a job well done. Or at least you would if your mind hadn't put its blinkers on.

In following the above course, you would omit nearly everything that you are really, truly passionate about, probably without ever realising it. You would then stumble through the Work of this head in a kind of half-life, wondering why you kept hitting a brick wall. This is because we are preconditioned to believe that only big issues and worthy causes are deserving of our time and attention; everything else is deemed to be trivial. This is a lie. This misconception is the biggest stumbling block to the Work of the fifth head and I am breaking my usual rule by pointing it out so bluntly instead of letting you discover it, because it can

take years to break down this conditioning. It took me a full decade to finally concede what I now know to be the truth.

What are your hobbies? What are the things that really interest you? If you love fishing and spend lots of time doing it, then it is a major part of your life and one of your ruling passions. No, it may not directly make the world a better place. Yes, other people may consider it valueless and boring. But you should be past caring what they think by now. It is something that is important to you, it is something that inspires you, it is one of the means you use to express and manifest your Self. I love Japanese comics and animation to the point of delirium. Other people don't understand what the fuss is about. But they are a ruling passion in my life. Don't write these things off or disregard them. You probably didn't even consider such things when you were first told to consider your major inspirations. But these should be the first items on your list. People, places, things, events that inspire you: these will all be unique to you alone, a mix of whirling enthusiasms that constitute your own fingerprint of Desire in the Universe.

So take your time, prepare that list thoroughly and don't leave anything out. Then put it aside for a week or so. When you return to it after a few days' break, prioritise your passions. Highlight the things that are most important to you and arrange the list in a proper hierarchy that accurately reflects the person that you really are.

It is important to embrace your whole span of passions. In an initiatory sense, it will assist with your Self-Understanding. In a practical magical sense, it will prove invaluable in works of sorcery, which we will be returning to later in this chapter. But one passion is pre-eminent: there is one burning Desire which eclipses all others. This is the Desire of the Self for the Other. In other words, the Desire

for the perfect sexual partner, the so-called 'soul mate'. This Desire is closely bound up with Babalon, whose influence is at its strongest in this head.

This is one of the most difficult operations in the entire Work and one which will be resisted by your entire conditioning. It requires an act of sovereign Will. You see, throughout all of your progress so far, you will have been dogged by that preconditioned supposition that the spiritually advanced man sheds the personality, whether you acknowledge it or no. In truth, he only distances himself so that he can break the chains that hold his mind in thrall. This done, the full richness of the personality explodes into Remanifest life, stronger and more forceful than ever before, freed of all masters save Self. But your conditioning will kick against this initially. In this head you must come to Understand that all Will is born of Desire.

Who's That Knocking?

Although the fifth head encompasses all of our passions, there can be no doubting that the strongest Desire within the human organism and the greatest motivator for human action is sex. "Love is the Law, Love under Will." So the next step is to explore and understand all of the factors which influence our own sexual and romantic inclinations. Who is the Other who beckons to us? What semblance does he / she wear? And what are his / her ultimate origins?

It's list time again. But this time we need to prepare two lists, approaching the question from two distinct angles which will ultimately allow us to intuitively grasp the whole. The first list should include all of the people you have ever fallen in love with. I do mean **all** of them. Every crush, every

passion, every yearning. You should include fictional characters from books and movies. The criterion for inclusion is the reality of your own emotion, not the reality of its target.

The second list focuses on sexual attraction rather than the more emotional love. Write down the names (or descriptions if you never knew their name) of the people you most fancy. I am not referring to an admiring glance, but those whose beauty really twists your guts with longing. You should continue revising these lists and adding to them for several days – even as long as a full month – until you are happy that they are comprehensive expressions of your Desire.

Once your lists are ready, (for sake of brevity I will henceforth refer to them as the 'love list' and the 'lust list' respectively), you should set aside some time each day for meditation. Each day, choose a person from the love list and contemplate what it was about them that caused your emotions to overflow in their direction. It may have been a word spoken, a fragrance on the breeze, a warm smile on a wearing day, a glint in an eye, or a combination of things. But relive it all in your mind until you can distill the experience and record it faithfully in your diary. Then take your lust list and use your imagination to imbue the people on this list with the qualities and emotions you have just meditated upon. The following day, choose a different person from the love list and proceed in like manner until you have worked through them all. If you then find that you are unhappy with the results you obtained during some of the meditations, return to those ones until you are satisfied that you have nailed it.

This completed, you should have a fairly comprehensive understanding of the qualities that inspire love

in you and the specific triggers that will generate an emotional response. You have come a major step closer to understanding the Other that will nourish you and who you will nourish in turn.

It is now time to complete the other half of the picture by meditating upon the second list, the lust list. As before, each day you should select a new name from the list and seek to discover precisely what it is that makes you fancy this person. Is it the bone structure? the complexion? the eyes? the mouth? the hairstyle or colour? Once you have completed your day's meditation, remind yourself of the qualities and emotions you experienced when working with the love list and meld these with the person you have just meditated upon. Continue with this work until you have meditated upon every name on the list, then revisit any that you feel you haven't quite learned all the secrets of yet. It will very probably be the case that several names occur on both your love list and your lust list. In such cases, they should be meditated upon separately on each list, since they will be approached from a different perspective and for a different purpose in each case.

As your meditations with the lust list continue, you will begin to notice recurring themes among the names on the list. A certain kind of hairstyle and hair colour will continually repeat; there will be similarities between eyes and mouths, and so forth. As the meditations approach their conclusion, you may even be able to glimpse the Ideal which lies behind these individual manifestations of your Desire. You may begin to dimly discern the features of Babalon Herself in the guise through which She will commune with you. This is much to be cherished. At the very least, you will have a good idea of the key features that turn you on sexually and will be in a position to marry these with the qualities that

move you emotionally.

You should now be in a position to begin expressing your Other in meaningful ways in a bid to attract it to you. This may be done by painting, by the writing of stories or in any other way. The important thing is that these expressions must be crafted by your own hands. It doesn't matter how amateurish they are, but there are many tools to assist with such works these days. For instance, if you are familiar with computers, art software and 3D modelling software may be used to model the image of your inner beloved. For those who find such applications too daunting, many modern video games contain very comprehensive tools for creating and designing your own character for use within the game. Give them a try and keep tweaking the results until you feel you have captured the beauty that inspires you.

When this Work is completed, you will have built new and strong bridges between yourself and the Scarlet Woman, the source of all Desire and the power that rules the fifth head. You will now find that a new kind of synchronicity begins to enter your life. You will encounter people who match this image of your ideal lover, who will enter your life in strange and meaningful ways. Some may pass swiftly on, leaving you with some cryptic message or piece of unusual advice. Others may prove a more abiding influence, indeed this Working may ultimately attract a flesh and blood lover conjured in the image you have wrought. But in each instance they will insist that you drop whatever you think you are busy with at the moment and do something else or go somewhere on some mad quest. Welcome to the life of the Raging Lion. In Aleister Crowley's Thoth Tarot deck, the Woman rides the Beast and you will find a very active level of interference and guidance entering your life at this stage. Ignore or deny it at your peril. She does not ask twice and

She does not forgive easily.

In your magical Workings, you may encounter a new advisory figure, one who is conjured forth by your Work in this field and is also a projection of the Scarlet Woman, a sort of messenger who is easier to grasp and deal with than the Dark Goddess Herself. This is the being Crowley referred to in *The Vision and the Voice* as the Daughter of Babalon. She also features heavily in John Dee's Enochian works (though I believe I am the first to openly state this, perhaps the first to realise Her identity), providing a link between the earlier and later Enochian Magi. If this should occur, take full advantage of your good fortune and pay heed.

You will inevitably seek encounters and relationships with people matching your ideal now that you have formulated it and these can be powerfully transformative, both magically and emotionally. But just every now and then you may seek to emulate Austin Spare's method of anathema magic, deliberately selecting a partner who is repellent to you, a withered crone or a stooped, gnarled old man. If you are straight, have sex with someone of the same gender; if you are gay, give the opposite sex a try. In such a way, you will break yet more taboos and unlock further reservoirs of power and insight that you were completely unaware of. But this practice is only for the brave and self-assured and should not be over-used. Its value lies in its use as a shock treatment.

To some who have read this section of the chapter relating to the fifth head, it will seem a thing of little immediate consequence. It is my duty to warn you that the Keys presented here in this chapter have the potential to sabotage and break apart ordinary human relationships. If your consciousness takes these Keys on board and begins to reshape itself and its world through their use, then it will jettison relationships which do not live up to its exacting

standards. Since this sabotage will arise from within the deep places of your Self, there will be little you can do about it. Your consciousness will Desire a partner who matches the blueprint established in your Workings. Naturally, not all relationships will suffer this fate. A good partnership with a magically aware person might well be strengthened by these processes, but let's be honest when we admit that such relationships are few and far between. If you are currently in a relationship that satisfies you and you don't wish the boat to be rocked, I would advise you to cease reading now. Personally, I believe that to follow the Lady's teasing dance is worthy of any sacrifice.

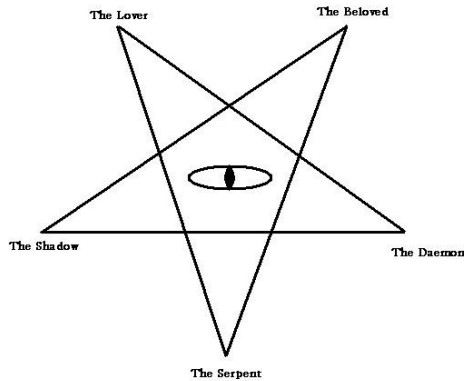
The Pentagram of Desire

The Pentagram, drawn with two points uppermost, has long been the defining symbol of the Left-Hand Path. The Hermetic Order of the Golden Dawn taught the Elemental attributions of the Pentagram and warned Initiates of the peril of depicting it with two points up, declaring it an evil symbol in this form. The seal of the Church of Satan depicted the Pentagram as containing a goat's head, the horns filling the two upper points, the ears the two side points and the beard the lowermost point. Around this were written the Hebrew letters spelling the name LVIThN – Leviathan. This version was named the Baphomet, after the idol of the Templars. The Satanic Pentagram symbolises the two horns of the Devil uppermost, with the three prongs of the Infernal trident pointing down.

When the Temple of Set was formed, it also adopted the Pentagram with two points uppermost as a seal of the Prince of Darkness. The Setian Pentagram is a plain five-

pointed star set against a black, circular background. The points of the star do not touch the edges of the circle, there is a space between them. This signifies that the Black Flame of consciousness is not a part of the cosmic order, but is a thing alien and unique. There are many symbolic meanings contained within this symbol and its geometry. In the Temple's founding document, *The Book of Coming Forth by Night*, Set describes the Pentagram as a measure of “beauty through proportion”.

A few years ago, I picked up a deck of Tarot cards which featured illustrations by that master of dark imagery, H.R. Giger. This was titled the Baphomet Tarot, linking back to the Church of Satan's nomenclature and the little booklet that accompanied it contained a Pentagram spread for laying out the cards in a divinatory pattern. Each point of the Pentagram was given a meaning and I came to see how these mirrored the Deities of the Left-Hand Path and how the Pentagram was itself a charged diagram of the initiatory process in action. The diagram below illustrates the attributions of the points.



We may observe the following about the five points:

The Lover - This represents the Magician in relation to the Working. No matter what Work we do, whether illustrative or operative, whether lesser, medial or greater, one of the twin foci of the Working is always our own Self. Without the immersing of the Self in the arena of play, there can be no Work.

The Beloved - In the diagram, I have used the terminology of Lover and Beloved, rather than Self and Other. The meaning is the same, for the Beloved represents that for which the Magician is seeking, the Beauty for which he/she quests. In other words, here we have the second focus of the operation, that which stimulates the Desire of the Magician and thus kicks the whole magical process into action, directing the Will, fuelling the emotions, sweeping aside the mental barriers which otherwise prevent us from remembering our potential. The Beloved may therefore be many things depending upon the operation, ranging from a financial windfall to a book project to an Understanding of the Cosmos, or even a real earthly beloved. But I have chosen the terms Lover and Beloved over Self and Other for two reasons: (1) I agree largely with Crowley when he insists that every Magical Act is an act of love between the Magician and the Cosmos: the two meet, both are changed thereby and a third force, completely distinct from both, Comes Into Being; on a technical level, this imagery appeals to me; (2) I am of the belief that the aspects of Lover and Beloved reflect the most puissant manifestation of Desire; the purest essence. Moreover, I believe Desire to be a thing essential to the Left-Hand Path. In Buddhism, the purest expression of the Right-Hand Path, desire is seen as the root of all suffering and evil;

by negating desire, the Buddhist negates the Self. Therefore, Desire lies at the root of the purest expression of the Left-Hand Path; by enflaming Desire, the Initiate experiences accelerated Self-individuation.

The Shadow - This is the fear which grows within the Lover. Paradoxically, we all fear to see our desires realised and made manifest. This has been so deeply ingrained in us, and is indeed so much a part of the naturalistic, herd animal aspect of us, that it arises in even the best of us. Also, we fear that which we love; that which we love is something to which we have granted the capacity to hurt us. An enemy may wound our bodies, but those we love may wound our souls. This also represents our awareness of nearing the ring of Runa, that moment when we are about to step once more into the Unknown, when we must ad-lib in our Play. The Shadow which arises is a thing of terror which can hold us in thrall, or it is a delicious and dangerous Unknown, something which promises adventure and fascination whichever way the dice roll. The former is the way of the natural brute; the latter is the way of the Initiate.

The Daemon - This lies on the same plane as the Shadow, and is linked to it, being the inner response of the Initiate to the dark doubts and delicious dangers aroused by the appearance of the Shadow; these being in their own right a manifestation of Desire. In other words, the more stimulated the Magician becomes through the apprehension of the Unknown before him/her, the more Awake he/she becomes, and the greater the opportunities for transformation. This in turn leads to an increased perceptivity of the attendant Mystery, which enhances further the potential for Initiation. This may increase and grow throughout the life span of the

Working or relationship between Lover and Beloved; some such Workings and Becomings may indeed last years, ever deepening and increasing in subtlety.

The Serpent - I named the lowermost point the Serpent as a link to the Order of Leviathan and the V° Teaching of James Lewis, for it is here that the energies of the upper points flow down to and coalesce into a Remanifestation. That which emerges from the Working is something changed from the ingredients which were poured into it, something new and exciting and vital.

Now let's examine the relationships of these things within the diagram of the Pentagram, by following its lines, where a few subtle nuances await. Those who Work with this model will readily seek out the subtlest secrets for themselves, but there are three key elements of the exchange of relationships which I will list here:

1. Firstly, the Lover and the Beloved cannot approach each other directly; no lines connect them, they are separate from each other. Instead, as the Lover approaches the Beloved, he/she follows the downward angle and finds him/herself Awakening his/her Daemonic Self, the potential for transformation arising out of the vitalising experience of Desire. This is balanced by the transmutation of the Beloved into the Shadow as the line from that side is followed down, and horizons are crossed and the Unknown breached as our personal world is touched by the influence of the Other.
2. The angle through which the influences of Lover and Beloved actually meet is the lowermost one, where the Remanifestation occurs; the relationship is consummated, the

Working's goal is won, and something new and wonderful enters the world in consequence, affording the potential for fresh relationships and fresh Mysteries.

3. En route to the Remanifestation at the point of the Serpent, the horizontal line which links the Shadow and the Daemon is crossed, and this is the point at which truly amazing things may happen; here is the point at which the influence of the Feminine Daemonic enters every relationship, every Working. It is tangential to the result of a Working, but then She is an active Principle and not one which we ourselves may manipulate. Yet She is ever there, the opportunity to see Hidden facets of our Self mirrored in the substrata of the Work we do is always there so long as we keep our eyes open to see Her and to seize the moment. That Remanifestation is ultimately born out of this copulation between Shadow and Daemon, the hidden, fearful, inner aspects of a Working. But if we can recognise and consciously ride that moment then how much more we can be than that which we are.

I think the utility of this model in understanding, approaching and steering any magical process in order to get more out of the Working is obvious. It is a coherent and concise model of the variables and relationships in any situation. Moreover, it is a clear affirmation that Desire is fundamental to the Left-Hand Path. The model, since it is based on Desire, is also of course a good map of human relationships. As such, it may be used to investigate the Initiate's own relationship with our Lady, or indeed with Set. Moreover, the model clearly demonstrates how the influence of the Feminine Daemonic arises out of the Hidden depths – like Leviathan – in any true Remanifestation. We must learn to recognise Her when this happens.

Those who have absorbed and practised the information offered under the previous heads may have intuitively grasped the relationship between the Pentagram of Desire and the model provided for the Magic of the Void without need for me to point it out. The Magic of the Void remains the best model of magic as a process which I am capable of enunciating. The Pentagram of Desire expands it in a more personal direction, looking more closely at the motivations of the magician and the manner in which the magic affects him in ways that he cannot foresee.

The Lover and Beloved obviously correspond to points [a] and [b] of the triangular model of the Magic of the Void; the Serpent is point [c], the Remanifestation brought about by the magical act upon the various factors. What now becomes apparent when we superimpose the Pentagram of Desire is that as the magic works, the Shadow and the Daemon are projected out of point [x] – out of the Void itself. They are not a Willed component of the Working, in some ways they are tangential to it, their exact manifestation cannot be predicted, and yet they are both inevitable and indeed essential. These results and impressions which derive from a magician's magic and yet which are not of his conscious direction are the spice that keeps things fresh and which pushes forward the horizons of our vision. They should be cherished, even when they hurt or terrify.

This may sound like a strange argument, but these tangential synchronicities and odd happenings and insights do not diminish the real results of a successful Working, they simply add a new and unforeseen dimension. Those Initiates who have persevered thus far should not need me to tell them this, but believe me when I say that the moment your magic becomes boxed in and predictable is the moment you spiritually die and are consumed by the gods of death. I

shouldn't need to tell you why.

Those Initiates who Work with the Magic of the Void and the Pentagram of Desire in the forefronts of their minds; those Initiates who trace their lines and anticipate the arising of Mystery in their lives; those Initiates who dare to do instead of merely read: such will find new patterns and possibilities blooming in their consciousness that they would never have believed before. I leave these tools in your hands for you to use as you will.

The Immortality Engine

I have often referred to the quest for immortality in these pages previously. I have pointed out how it is a central theme within the Order of Apep as it was within the Order of Leviathan. I have mentioned the Word of the Magus James Lewis, Remanifest, which is the Key to unlock the door to the immortal realm. But so much more remains to be said on this question, and when all that is currently known has been said, so many questions remain to be asked. But we return to the subject now, for the fifth head of Apep deals with the passion of the Self for the Other and is a place where the soul hungers for immortality in earnest in a way it has never really understood before. Let me begin by quoting one of the opening paragraphs from a privately circulated paper I wrote a couple of years ago, under the title 'The Immortality Engine':

"Yes, here it comes again. Yet there I was, perfectly happy with my Work. I have been extremely busy lately. I have established the curriculum of Apepian Work and am preparing it for publication; I am writing a novel and making several long

term life changes; I am pursuing my Work within the Rune-Gild; I am delving deeper into Celtic matters and preparing a ground breaking publication for this field too. I thought I was doing so well. And so I was, after my fashion. Then comes the summons from She Who Must Be Obeyed. She wears a new form and face in this manifestation, one that suits Her so well and that I can readily worship. She reveals Herself to me when I least expect it and demands that I come away with Her. Always, my Lady. Always."

It was directly through the inspiration and image of Babalon that I discovered the very roots of the immortalisation process and the powerhouse that drives it. All of the insights and ideas that had drifted in isolated clutches within my mind were drawn together into a coherent, well-oiled machine, fueled by Her Desire and propeling my life forward. This is not the place to reprint the whole paper, nor to recount the details of the Working, but I shall share the nature of the Immortality Engine for those with the wit to put it to use.

Once an Initiate has recognised the manner in which the mind can reach out of the confines of his skull to influence the world around him, once he realises that he is not bound by the body but that the body is a tool, he no longer doubts that immortality of some sort is a likelihood. But all manner of questions then arise:

What is it within us that survives? All of the input of our senses ceases with the body. How does a mind unshackled from such inputs think? Does it verbalise to itself? Language is only a symbol system evolved within the confines of physical life. Will it 'see' and 'hear'? Will it visualise? All of our thoughts are conditioned around our physical senses. What about emotions, once the body's glands and unconscious responses are no longer present? Will we feel? Will we care?

What of reincarnation? Do we enter again into flesh? All of us or just a part of the psyche, the sense of Self itself? What of our memories? Do these remain within a kind of overSelf, distinct from that which incarnates? Is this overSelf the phenomenon of the 'Watcher' we are familiar with, the Self who is outside of self but looks over our shoulder and sometimes prompts us?

The answer to these questions came to me from two distinct sources, which fused into a single vision during the process of an intense magical Working. One of these sources was the soul lore of my ancestors, the Celts and the Norse settlers on the Isle of Man. The other was my passion and my sense of beauty, which had been inflamed by a young lady in a work of fiction who ignited my desires.

These sources teach us a very important truth about the way in which magic manifests in our lives. If I had not done the hard groundwork, studying and working with the runes and oghams and their associated lore for years, I could never have acquired the knowledge for my realisation. But also, if my mind had not been open to the influences of the present and awake to the visions being presented to me right now – through whatever medium – that knowledge would never have been so effectively vitalised. Both are necessary. Initiates tend to either study their magical traditions exclusively and effectively cut themselves off from the world around them, or shamble around seeking inspiration in all and sundry but lacking the structure and discipline to find any meaning in it. It is important to effectively tread a middle path; instead, **both** must be pursued vigourously **at the same time**. The magician is a multi-tasker.

The core of the answer lies in the ways in which the old Europeans divided the body-soul complex into several distinct parts. They had a far more complex and advanced

model of the structure of the human soul than we tend to have today. These days people tend to speak of the soul or psyche as if it was a single object and thus our definition is vague and woolly, trying to be all things to all men. But we are actually composed of several distinct selves and with a little study, their parameters are quite distinct and well-defined. I don't want to go into this question in too much detail here – there are several fine books available which serve that purpose – but it is necessary to at least examine the basics. Let's look at the Celtic psychological model, as detailed in my own *Book of Ogham* (published by Runa-Raven Press).

We are all familiar with the body, which is itself made up of several elements (bone, flesh, blood, breath, mind and aspect in the Celtic model). This part of the Self is a form adapted to our expression in the physical world. As such, it embodies and processes and follows the rules of that world. It is born, grows to maturity, ages and ultimately dies. Its cells constantly renew themselves out of the substance of this plane. It is estimated that every single cell in the body is replaced over a seven year period. Thus, there is not a single atom of me as I sit here now and type this which is the same as the person I was seven years ago. Not a single part of that earlier me remains and yet I continue. This in itself should tell us something of immortality.

The physical body itself is shaped and moulded by a non-physical field known as the *delbh*. This field is the means whereby the Self moulds and shapes its manifestation in the physical world. Once the physical form is grown and in motion, a strong *delbh* may still morph it and project itself through it. Good actors possess strong control over this aspect of themselves and use it to project new personalities and mannerisms through their body, transforming themselves into different people. Strongly charismatic people manifest

their *delbhs* directly; think of times when you have seen someone's face shine or eyes blaze as they speak.

Also interpenetrating the physical body is the *anál*, which is the vital breath, the animating principle itself. As anybody who has ever been present when someone dies will know, there is a world of difference between a dead body and a living one. It is not simply that the body stops breathing and moving. Something departs, it loses a definite substance. That substance is vitality itself, which is withdrawn as the soul-complex ceases to use that body as its vehicle. The *delbh* too withdraws and the body starts to decompose as the force that gave it its shape and cohesion is removed.

The Celtic model then introduces the mental faculties to the complex, defining the *menma*, which is the mind itself, the reasoning function, which also encompasses the capacity for concentration and will. The *cuimhne* is the memory, which incorporates the capacity for pattern recognition and the association of ideas through past experience. By extrapolating data from the *menma* and referring it to the archives of the *cuimhne*, the self becomes capable of feats of imagination, a mental process which takes place on a plane beyond this one. The mental faculties thus operate both within the physical realm and beyond its limits.

The *púca* is the shadow of the personality, which lurks below the threshold of waking consciousness yet observes all and insidiously comments upon it internally. These are the repressed aspects of the personality, the dark and disturbing corners which we do not like to peer into, yet which are essential to the magician. When understood, accepted and harnessed, the *púca* greatly liberates the imagination, allowing consciousness access to the deep places of the psyche. It is a tool for shape-shifting and mental travel beyond the limits of the body. It is the untamed part of the

psyche which may liberate that part of us which is shackled.

The *enaid* is a person's shade, or ghost. It represents that which lingers on when a person dies, representing their life and work in the minds and memories of others. It is this which may return as a ghost, either as an unconscious memory or as a more animated projection seeking to complete an unfinished task or take revenge on one who has wronged it.

The final part of this complex of selves in the Celtic scheme is the *fēin*, which is the sense of Self itself. It is the realisation and manifestation of personal identity which accumulates through the action of the other parts of the body-soul complex. It is not the body; it is that for which the body is a vehicle. It is not the thoughts or feelings; it is that which thinks or feels. It is not the memory; it is that which remembers and for which memories have meaning. It is ever the subject; all else is ever the object. It is the sole constant; all else revolves arounds it.

There are, of course, other models of the soul. The Germanic model is very like the Celtic one in most respects. It is also possible to effectively reconstruct an ancient Egyptian model. The important thing is to possess a coherent and comprehensive understanding of all of the parts which go into making us up. Having done so, it is then possible to examine each part in turn and divine what must happen to it upon physical death. We shall do so briefly now, tracing the passage of the Celtic soul with reference to its parts. But we will need to return to this again later after we discuss the second ingredient of the Immortality Engine.

The first thing that should suggest itself to us when we begin looking at the soul as comprised of several parts is that each part may have a different post-mortem fate or destination. This realisation immediately liberates us from the modern conception of 'a' soul, for there is no such thing:

there is a Self – a *féin* – which arises through the interaction of several linked but distinct parts, but which is greater than the sum of those parts and – in the Initiate at least – attains sovereignty over them.

The fate of the body is evident to all. It is a physical thing, so we can observe its processes with our physical senses. It dies and decomposes into its constituent elements. The *anál* – the vital breath – departs and all that remains is an abandoned shell of meat. The *delbh* – the shaping persona – departs along with the *anál* and thus the body rots as the matrix that held it together in a coherent form is no longer present.

We may ask where the *anál* and the *delbh* depart to? They withdraw into that shadow body, that body which sees more clearly than the physical one and is not afraid to probe into the dark places, namely the *púca*. This less tangible body, capable of walking and operating in the magical realm, is now the vehicle of the soul. The magician's psyche finds itself wandering the paths of the Otherworld and the Underworld – the Magical Universe we took pains to explore and map during the work of the third head.

The *enaid* – the shade or ghost – is also a thing of the magical realm, but it remains in close proximity to the physical world and may at times be discerned there by those sensitive to such apparitions or those who were close to the deceased. The *enaid* may or may not possess consciousness in its own right. If there remains unfinished earthly business which plays upon the mind, some part of the *anál* may abide there, animating it, a kind of pocket personality of the larger Self. It is a fallacy to say that such ghosts need to 'move on'; they are never complete consciousnesses, only a projection for a purpose. The bulk of the awareness always passes into the magical realms. If the shade is a passive one, it will

merely act as a link between the deceased and the places and people he knew, fading with the passing of time until it too goes the way of the physical body. In either case, the *enaid* retains some vestige of the *delbh*, giving it ethereal shape and substance for so long as it subsists.

The *menma* and the *cuimhne* – the mind and the memory – continue to be associated with the *fēin*, since the Self retains the sense of its own continuity. If the shade of the deceased is an active ghost seeking to complete some earthly task, it may retain some awareness of the *cuimhne*, but probably not the *menma* since reason is not required for such a function; perhaps some faint vestige of the emotion that drives the desire for completion.

Traditionally, all ancient authorities agree that the Celtic druids taught that the soul of the deceased will be reborn, usually among his own descendants or near relatives. But the tales also allow that some considerable time may pass prior to rebirth and that during this time the *fēin* will pass into the Underworld and travel through the magical realms of Celtic cosmology, having experiences and forming relationships there every bit as real as those in earthly life. Indeed, binding debts and promises will pass over from life to the post-mortem existence and vice versa.

So much for the traditional view. At the time of the Immortality Engine Working, I had accepted the Celtic model of the soul as a pragmatic and essentially accurate one and was happy to give it my stamp of approval. I also broadly felt that the dying process as described above was essentially correct as regards the effects upon the various parts of the soul. I was a magician and accepted the reality of the magical realm and the ability of the Self to exist in this realm independent of the physical and I also believed that rebirth could indeed occur in certain circumstances. But I did not yet

know the mechanism by which this all worked. I could not put my finger on the **why** of it. I could not determine the factors that contributed to rebirth or held a soul in the Otherworld. Some fresh perspective was required to bring this theoretical model to vibrant, compelling life.

This was when the Lady Babalon intervened. My perception of the Scarlet Woman has always been coloured by my Celtic heritage and She manifests to me as the Goddess Badb (interestingly, Babalon may be seen as a title of Her as Badb Avallon, or Badb of the Otherworld). She now presented a fresh Vision of Herself to me, which triggered a new Understanding and a new fusion of ideas and things that I had already known but had never previously connected in such a vital and powerful way.

I have stated many times already that Desire is Key to the Left-Hand Path. I now fully Understood it as the Desire for the Lady, for the Other. The Self's eternal quest for that which it Desires beyond itself is what will drive us ever on. This is Faust's Eternal Feminine. In *The Symposium* Plato argued that man's pursuit of beauty is actually the pursuit of immortality, since that which is truly beautiful must be imperishably beautiful. That which makes us immortal is our Desire for the Other, our eternal yearning and pursuit for that beauty which burns our hearts and sears our vision with its loveliness. So if the Celtic soul model described above is the process, then Desire is the Engine that powers it.

For some reason, probably the direct inspiration of the Lady Herself, on this occasion the realisation blazed through my knowledge of soul lore and illuminated it for me. Beauty is everything. The sole purpose of being conscious is the admiration and adoration of the Beautiful. The Desire for Beauty is that which fuels life itself, on every level. This applies in the Underworld and the Otherworld just as much as

in this world. So let us examine certain aspects of our soul lore once again in the wake of this realisation.

Much of what was expressed earlier remains unchanged. We may now gain a perspective on what may cause an active shade or ghost to linger, if an attachment is still felt toward a loved one who embodied the deceased's Other on the physical plane. But as I considered the soul in the context of Desire, I realised that the *fēin* does not pass from this world into the magical realms upon physical death. Why not? **Because it is already there and it always has been.** The sense of Self is not and has never been bound to the physical body. Even in the most dull and unimaginative of people, it indulges in daydreams, it dreams while the body sleeps and it creates new worlds within the imagination. The *fēin* resides permanently in the magical realms and it interfaces with the physical body through the **other** parts of the soul that we have described. Upon death, it draws several of those parts back to itself to one degree or another.

The mind and memory yield up the fruits of this life to the Self. Those events and memories which have truly inspired or transformed the soul will be held up as standards on the plains of the Otherworld where the Self holds sovereignty. The accrued skills and insights will lie in state, enshrined in the Underworld, the lands of the dead, from which they may arise and Remanifest when needed. When the time comes for rebirth, the Self will send forth the *delbh* – the shaping principle – to form and craft a new suitable body in the physical world to give flesh to its parts once again. Contrary to those creeds which teach that the goal of the soul is to escape from some tortuous wheel of reincarnation, the Celtic model teaches that fleshly life is a delight and a joy and that Man is **meant** to be a carnal being with a physical manifestation. A Buddhist will renounce Desire to disperse

himself: a Draconian will embrace Desire to create himSelf. But when each fleshly life ends, in accordance with the transformations of this realm, we do not pass on to the Otherworld, **because we are already there**. This was a tremendously powerful and liberating realisation.

Since our sense of Self resides permanently within the magical realm, what is the force that drives us to be reborn in flesh? One reason has been mentioned above. The body and its elements are a part of our overall complex as a human being and the Self aspires to its fullest manifestation. In Left-Hand Path philosophy, the physical world is not a disfunctional prison from which the soul yearns to escape: it is the culmination and manifestation of all the soul's efforts towards Self-expression. The second reason is that we are driven to reach outside of ourselves by the force of Desire, yearning for experience of the Other.

The prime motive for entering into fleshly life, submerging ourselves totally in the illusion which is the play of Apep, is Desire for the Scarlet Woman, for it is in the physical realm that She manifests to us and the flesh is Her instrument of choice. We are here to seek Beauty, to experience great and tempestuous love affairs, to find Her in all of these things and in so doing to find new ways in which to manifest our own Selves. It is Beauty which keeps the process of Remanifestation turning over, drawing us ever to rebirth: it is Desire which renews us, immortalising the psyche: it is the Other who provides us with purpose and motivation.

The Initiate who Understands the way in which his soul takes on flesh and then withdraws from it in a cyclical manner and the manner in which it arranges its parts, who Understands how his ultimate Essence lies permanently outside of the realms of space-time (as pictured in the Order

Seal), and who Understands the engine of Desire that powers this process, is mighty indeed. These words are easy for me to type. Like most magical Secrets, this is easy to set down in words. But this experience must happen to you as it did to me. Anyone can **believe** or **disbelieve** in immortality. Such belief is irrelevant, it is neither here nor there. Some may read my description of these matters and consider it to be unlikely. Others will dismiss it out of hand. Some will consider it a logical and satisfying explanation. Others will doubt. I can offer no proof or argument in words, nor am I interested in doing so. However, for those who persevere with this curriculum and Work diligently with the heads, I can promise proof indeed, for when you attain the fifth head you will experience for yourself something akin to my own Immortality Engine Working. This experience will prove to you beyond any doubt that you are an immortal Essence. You may not use a Celtic model for your soul; the Lady will certainly appear to you in different guise than She did to me. But the illumination will come. Those who merely read these words and avoid the Work will wait forever.

The Importance of Sorcery

There is a tendency among Initiates who attain exalted levels of Being to neglect the practice of simple charms and spells, the enchantments that so enthralled them and occupied so much of their Work when they first started treading the Path. In many ways, this is perfectly understandable. By the time a magician reaches the Work of the fifth head in earnest, he will no longer need to work sorcery in such a manner. His Will and Being are by now so defined that he merely has to enter a situation in order to change it. His very presence begins

warping the world and reshaping it to his purpose. There is nothing he can achieve by lighting candles or scribing sigils that cannot be done by simply turning his mind upon his circumstances and declaring how he wants events to transpire. There will still be resistance – we have discussed the need for this – and tangential surprises will still occur, but his magic will be strong simply through the expression of his own Essence.

But without constant exercise, the magical muscles – those of the Will and imagination – become weak and ineffectual. This is why some who are acknowledged Masters may sometimes seem to sink into a lethargy, from which it can be a struggle to rouse themselves. The fact that we are capable of accomplishing our Will through the simple and direct application of our minds is a tremendous achievement. But it pays to keep the mechanisms well oiled and to remember clearly how we attained this power. Set time aside at least once a month to carry out a simple sorcery for some purpose that appeals to you. Set up your ritual chamber and proceed through the steps in proper sequence, just as you used to as a novice. Remember where you came from. These steps are carried out automatically and almost subconsciously when we begin to truly work magic by Will alone, but they must still be present, however subliminally, in order to be effective. It is therefore essential to tread those steps anew on a regular basis so that we remember them. In this manner, we continue to stamp the imprint of conscious determination upon our most automatic responses. At this stage I should not have to remind you why this is a good thing.

Some may protest that rather than playing around with simple spells and sorceries, the Initiate of this stature can instead keep his ritual abilities exercised by carrying out the occasional fully ceremonialised Greater Magical Working, its

purpose to discover the secrets of the Universe or some such. There are two very strong counter arguments to this suggestion, however. The first is that nearly all of the Initiate's attention at this point – whether ritual, meditative or contemplative – is directed towards such esoteric ends. It is vitally important as Initiates of the Left-Hand Path that we remain grounded in the physical world and ensure that at least some of our magical Workings have tangible, measurable results. If you cannot point at something concrete and say, “I achieved that recently through use of my magic,” then you have no ground on which to stand. Successful sorcery is the demonstrative proof that our Work is resonating correctly. The second reason is that it is fun to Play, it enhances personal satisfaction and that is what we are ultimately all about. There is no room for holier-than-thouism. So never neglect to ensorcel, enchant and conjure to your heart's content.

It is interesting to point out that at around this stage of your Initiation, you will probably find that even illustrative Workings begin to demand a tangible return. Where once you could go on an astral journey and lose yourself in this dreamscape, returning with tales of fascinating encounters and psychedelic landscapes, such will no longer be enough. Instead, you will find yourself being charged with the completion of some definite and objective task before you can lay claim to the secrets of a pathworking. You will be compelled to make it relevant and distill its teachings into an operative Key that can be presented to others. One of the first things I was taught by James Lewis was the importance of the question, “So what?” Try it. The next time someone begins spouting a lot of mystical hyperbole, counter with, “So what?” If they can't offer a definite reason why it matters, then their experience has no value. You will find that your

illustrative Workings are no less enthralling, but now you will be actively tasked to define that Key which brings them through to this reality. Because until your visions can be actualised, they're no good to anybody.

Of Ghosties and Ghoulies and Long-Leggit Beasties and Things That Go Bump in the Night

Since we are talking about sorcery and its kindred arts of evocation and dealing with spirits, it is pertinent at this time to address the question of the reality or otherwise of such incorporeal entities. What is the Initiate truly to think of the existence of gods, spirits and demons? Are they independent entities or are they projections from his own psyche, anthropomorphic personifications of various principles or forces? Are they purely symbolic or do their professed powers actually pack a punch? At this stage, the Initiate should be in a position to ask such questions and expect to find some answers – not from preconceptions, book-learning or belief (whether for or against), but from his own experience and direct perception of the magical universe. I will discuss some of my own feelings on these questions here, but such are not presented as absolute truth; they are what seems evident to me. Other Initiates who I much admire would disagree in greater or lesser part and I respect their opinions. Of course, I am not interested in the opinions of those who have not put in the initiatory groundwork to even Understand the question. Never bother getting into debates on these matters with morons, it is a waste of your time. You owe such people nothing. But never cease to seek the answers for yourself.

Let us look first at the Deities of Draconian magic,

since these are the ones who concern us closely. In *The Book of Coming Forth by Night*, the document upon which the Temple of Set was founded, Set declares two things. Firstly, He establishes Himself as an objective, intelligent being: not an archetype, nor an ideal, nor a symbol. Secondly, He declares that all other gods of whatever type have been created by men. Both of these statements by the Prince of Darkness require consideration before we move on to consider other gods, demons or spirits.

The heart of the argument for Set as a unique and intelligent being is His own quality. He makes no claim to have created the Universe, nor to have created the human species (though He does claim to have adjusted our development). He holds a very specific position: He is the living Principle of Isolate Intelligence. In other words, He is the God of consciousness and individuality, of Self-awareness itself. It is a reasonable assumption that a God of consciousness must Itself be conscious. The only question is whether that God's consciousness is a facet of our own in exteriorised guise (as the Church of Satan would suggest) or a unique, independent entity in its own right (as the Temple of Set would suggest).

We first need to remind ourselves that we are not postulating any kind of omnipotent, omniscient, omnipresent God here like those of the majority religions. We are postulating a highly evolved entity who has developed consciousness and Self-awareness to the degree that It has freed itself from the constraints of the physical universe and exists as a powerful force in the Magical Universe. In other words, the Prince of Darkness is a Being of the same order that we ourselves seek to attain. So if our practices and aspirations mean anything, the existence of a Being such as Set should come as no surprise. One of the descriptions

which I heard used of the Dark Lord in the Temple of Set was “the First of our Kind”. If we aspire to attain to such a State of Being, it should come as no surprise that one got there before us. If this is the case, we need to ask ourselves about Set's possible origins.

It is unlikely that Set is of human origin, since a Set-like being appears in the very earliest mythologies known to our species. The purest Form is the Set of the Egyptians, of course, the red terror of the desert who murdered death and mocked the static gods who tried to calcify civilisation. He is the Serpent in *Genesis* who Gifted Man with consciousness and Self-will; He is the Satan who whispered in Job's ear, trying to persuade him to deny the unbelievably callous Yahweh who inflicted such suffering upon his poor, demented servant for sport. In all of the oldest tales of humanity, the Lord of Darkness is already present.

It would seem evident, therefore, that Set predates our species since He appears fully formed in our earliest records. It would seem that Set must be an alien intelligence who attained the power of individuation – *Xeper*, or Coming Into Being – in some distant time and place.

Even if we postulate a blind, mechanical cosmos, where life forms and evolves by a purely natural process, the spark of Self-awareness only needed to be ignited once, by accident. If such an awakened being managed to sustain the flame of Self through force of Will, it could rip itself free from the laws binding the cosmos, asserting the laws of its own Being. This may have happened only once, or perhaps many millions of times, consciousness flaring up and then flickering out. But at some point one managed to assert His Will and Utter the Law of *Xeper*, creating a new pattern for His own Becoming and Remanifestation. This Being was Set, accomplishing that which we seek to accomplish.

At some point, Set's consciousness became aware of our remote ancestors and reached out to awaken consciousness within them. How would He have done this? We don't know. Some speculate a genetic tampering, or an intervention similar to the obelisk in *2001: A Space Odyssey*. Since the Black Flame is itself a phenomenon which is non-natural, however, I personally speculate that its transmission probably was too. Basically, I feel Set performed a Working of Greater Black Magic to ignite the Flame within our Being, to open our eyes to our potential. Those who have Worked diligently with the third head will know very well how one mind may reach out to touch and influence another without need for physical intervention.

In the above hypothesis, I mention a cosmos of invariable mechanical laws, but as the frontiers of physics are pushed further back, such seems to be a mere surface appearance and the idea of an observer-created (or at least observer-modified) universe is becoming increasingly championed. Some scientists are now even daring to suggest that we are effectively living inside a virtual reality, whose programming may be adjusted. But this is an argument that will go back and forth for decades and it makes little difference to the Initiate. In either case, the Will of an Awakened Self may operate outside of the strictures of the objective universe and may alter it in proportion to the strength and passion of that Will. In either case, Set is the First of our Kind, the First to proclaim, “*Xeper*, I have Come Into Being”, and to ignite the flame of that passion in others.

Ultimately, no verbal proof can be offered for the existence of Set. There are convincing arguments, but nobody who has made their mind up otherwise is ever going to be swayed by them. A proof does exist, however: an experiential proof, won through the Work offered in this

book. Once your mind has been touched by the living mind of the Prince of Darkness, the matter will be settled for you.

The above obviously applies to those other faces worn by the Prince of Darkness in other cultures, such as Satan, Odin / Loki (see the runic writings of Edred Thorsson for the relationship between these two), Tezcatlipoca and so on. But we maintain that Set is the purest and loftiest conception of the God.

Babalon – the Scarlet Woman – has long been linked with the Lord of Darkness. Where He is the God of Consciousness, She is the Goddess of Desire. Where He is the First Form of Isolate Intelligence, She is the First Form of Passion. She is associated with Set and thus She partakes of consciousness through that association. But an Initiate's interactions with Her will be of a more emotional nature. Whether She is Self-Created, a being originally envisioned by humanity, or a necessary extension projected from Set's own Being to reflect His own purposes, there is no doubt that She exists as a unique entity and is a conscious, Self-aware Deity.

Apep is a different matter altogether. Apep predates Set. Apep predates the Universe itself. Apep is the coiling Chaos from which manifestation unfolds. It has no consciousness of Its own, but echoes and may partake of the consciousness of all that is spawned from It. Thus, It is a fractured and contradictory consciousness. To use the symbolism of Enochian magic, Apep is the Abyss and whatever momentary and fragmentary consciousness it may manifest is Choronzon, the Guardian of the Abyss. Apep is all-potential, a vortex of all possibilities, including those that never come to be. It is the Void and the only thing which may see in the Void is the Eye of the Serpent – that still centre which perceives everything that has been, will be, may be and may not have been. The only being who could withstand the

hypnotic gaze of Apep and stare into the Void, seeing through the Serpent's Eye, was Set. Thus, we must Become as Set is, exalting our consciousness to such a dignity that we too may choose what Comes Into Being on a scale beyond the merely personal. This is the very essence of Draconian magic.

The consciousness of your Daemon is a more complex thing, linked to your own, but certainly distinct from your own present mind. This entity and its origins has already been thoroughly discussed in the last chapter, however.

Where does this leave other gods? Some of them, of course, are aspects or different cultural interpretations of the main Left-Hand Path trinity. Thus we have Set, Satan, Odin, Prometheus, Tezcatlipoca; or Babalon, Badb, Ishtar, Freya; or Apep, Leviathan, the Serpent of Eden, Fafnir. But there are many others. Human beings have required deities to represent a whole host of phenomena to their inner selves. Are these beings purely symbolic? Are such symbols powerless to act? The answer to the second question should be easy for anyone who has mastered the second head. It will be understood that **any** symbol may wield power if a person with a strong Will and imagination invests it with such. So a fervent invocation of any deity – including one made up on the spot – may be effective in the hands of a skilled magician. So a deity's effectiveness in producing rain or smiting the unrighteous (always a favourite with spiteful, demented yokels like the Judeo-Christian god) is no measure of the deity's own essence; it may simply be the worshippers doing it.

Let's reflect back on Set's statement in the *Book of Coming Forth by Night* that all other gods are made by men. Note that He does not say that they do not exist; only that they were made by men. As explained in the paragraph above, such a god may still wield effective power, dependent

upon the passion of those who invoke it. But what of consciousness? What of identity? My personal feeling is that such deities are crafted from the consciousness of those who give them shape and form. The more people who work with the god, the more multi-faceted and diverse its consciousness is, as it draws on the projected emotions of all who address it. Thus, a privately created and invoked elemental servitor is a pure projection of the consciousness of its creator, an expression of his Will clothed in astral substance and perhaps focused in a physical image, such as a painting, sigil or statuette. It will thus do precisely what he asks of it, since its consciousness is an extension of his own. On the other hand, a god such as that of the Christians, with millions of muddled, befuddled worshippers, must necessarily 'move in mysterious ways' and not know his arse from his elbow. The more concentrated and pure the origins and mythology of a human-created deity, the more potent and precise its actions will be. But let us not forget that these actions are ultimately the expression of human wills.

This brings us to a point where the Draconian Initiate may call upon such gods in his magic in order to satisfy aesthetics and may expect some response to his invocations, a response which will increase in power and clarity the more he addresses that deity. In general, the practice of the Order of Apep is to invoke only the three deities of our Path, plus the personal Daemon, as our preference is for the direct use of the Will in magic. But everyone appreciates a little theatre on occasion, so it should not be considered 'unApepian' to use other gods, whether traditional or invented. Just be sure to select appropriate deities.

The same basic principles would apply to spirits and entities of other orders, such as demons, angels, elementals and so forth. Through evoking them and working with them,

the magician creates a template in which their consciousness forms, primarily an externalisation of some aspect of his own consciousness. They are thus able to carry out their functions as independent beings once created.

I am now about to throw three spanners into the works of this model, however, all of which will complicate it considerably. This should not be surprising; consciousness is a complicated and unruly thing that can quite neatly sidestep all of our neat little parameters whenever it feels like it.

Firstly, when a god or a demon is drawn from a tradition instead of being personally devised from the ground up, it has already been invested with some degree of consciousness by those who have called upon it before you. Although this will be largely withdrawn when they finish working with it, vestiges will remain. Also, a well known mythological entity will have accreted a certain degree of psychic substance from all of those who have ever heard of it. Such beings will possess a great degree of independence and will require careful dealing. To all intents and purposes, they will exhibit their own natures and will act as they see fit, not necessarily as you wish. Assume nothing.

Secondly, be aware that some incorporeal entities have links (and may even be identified with) deceased ancestors, for example the elves of Northern myth. This raises all sorts of questions (which you must discover and then answer for yourself).

Finally, I have personally come to feel that some kind of animistic arising of consciousness may indeed occur in places – or indeed events – of significant impact. Many would dispute this, but it is the conclusion I have reached through experience. Investigate and judge for yourselves, which is always the best path to take. Do not prejudge before investigating.

The Black Magus

Within the Order of Leviathan, there were two mysterious figures who were frequently alluded to in Order literature. These were the Black Magus and the Red Magus, both of whom were first mentioned in Dr Michael Aquino's *Diabolicon*. It is the former of these two figures, the Black Magus, who concerns us in this chapter. We will return to the Red Magus when considering the seventh head.

The Black Magus is an Initiate who has obtained Mastery of Black Magic “by force of Will alone”. In other words, the Black Magus has Remanifested a state of being in which the pressure of his Will can reshape reality, without need of props, invocations, symbols or any other intermediaries. Within the Order of Leviathan, the Black Magus was seen as an ideal to which every Initiate should aspire. James Lewis began the process of steering the Order in this direction, stating that ritual robes and paraphernalia should be confined to the attic as products of a bygone age and that we should face the future with a clear eye and a strong and determined mind. When I was Grand Master, it was my privilege to host the first Order Working which conformed to these principles, without props or script.

Aspiration is one thing, of course, but achievement is another. The Initiate who works with the fifth head should now be in a position where he can exercise his Will in this fashion. You should begin selecting goals to be achieved in this manner, through the exercise of Will alone. As your successes increase (and like all the work of all the previous heads, practice is essential to those successes), you will come to truly Understand the state of being symbolised by the Lion of the fifth head. You will attain Mastery and may assume the title of Black Magus. This may be the Work of years –

young Initiates always seem to forget that our Work is a lifelong project, indeed beyond lifelong – and beware of hubris, for most who seize at titles only reveal that they do not yet warrant them.

This trial of magic by force of Will alone is the primary practical exercise of the fifth head. There are no tricks or techniques that will hasten it, only a true Understanding of your own being and Will.

The Two Masks of the Magician

There are two masks that the magician may wear in his interactions with the world. It is to be expected that each individual Initiate may wear each mask at different times and in different circumstances. One of these masks is invisible; when wearing it, the Initiate keeps his head down, ignores what is happening in society and pursues his own Work, keeping himself to himself. The other mask is that of the trusted adviser, the power behind the throne, who whispers the words of power in the ears of the great and mighty and influences large-scale events in the world. The option to become a tyrant oneself seems doomed to failure, since the other two masks immediately become unavailable for further use and Initiation inevitably stalls.

There is a balance to be had here, of course. Like all true magical skills, the matter is polarised and the Initiate must tread two paths at the same time. If time is not spent developing our magical abilities and understanding in private, we will be ineffectual in public. If time is not spent keeping an eye on the patterns in the world around you and in insinuating yourself into the positions where you can influence those patterns, then you will be ineffectual.

It is, of course, up to you to decide which of the larger patterns are most important to the furtherance of your Work and are most likely to shape the world into what you want it to be. If you are an artist, you will want to ensure that your means of expression is not stifled by censorship or political correctness. If you are a writer, you will want to ensure that there is a distribution channel to get your words to the people who will read them. If you are a TV producer, you will want to ensure that there exist channels willing to take risks with edgy programmes. You must choose the best ways to expand the choices you have in your field and to fight off the binding ignorance that ever encroaches.

This is not enough, however. As Initiates, we need to be aware of the larger patterns in the social climate. Modern technology has opened many new doors for us. Texts and records that were once very hard to access are now freely available within seconds via the internet. Modern telephone, fax and email networks make international communication fast and affordable. But in reality, I had greater freedom of speech back in the 1970s when none of these things were available to me. The means of communication are now easier, but the content is becoming subject to ever increasing restrictions as political correctness and the nanny state tighten their grip. This is a problem that all of us should be very worried about at the time of writing. So it is also necessary to use whatever skills you have to ensure that you can extend your influence into the decision making process in society. It's not a job that can be left for others to do. We all need to pull our weight, each in our own way.

The two masks of the magician are Merlin the wild man, who retreats into the forests and avoids the company of men, and Merlin the adviser to Vortigern, Uther and Arthur, the power behind the throne. As Draconian magicians, we

must wear both. By the time we are working with the fifth head, the power is ours to wield. Learn to do so.

Wending Your Own Way

You will no doubt have noticed that there is far less instruction in 'things to do' now that we have entered the later heads. This is entirely as it should be. All of the skills developed during the preceding heads should be sufficient for the new Works that we now encounter. Also, having attained a measure of communion with your Daemon in the Work of the fourth head, you have full access to the source of personal inspiration. It is sufficient now for me to point out the focus of each head and the powers with which it is concerned. The development and application of these themes is now in your own hands. The direction of your Work will now be steered by the passion you awake within this fifth head: your Desire is the Key to the Mysteries. If you truly cannot see the road ahead at this stage, then there is no hope for you.

Shedding Skins II

In the fourth head, the Initiate learns to perceive through the Eye in the Void and establish a link with his own Daemon, winning a timeless insight into his Work and his world in the process. So what could he possibly need to shed as a consequence?

The answer is quite easy. Even in our most inspired moments, when Vision sears our eyes and passions runs like fire in our veins, when our Understanding gains its greatest illumination, we remain creatures of habit. Our brain

immediately tries to put the blinkers back on when he moment of intensity has passed and we must ever struggle to pluck them off again. It also seeks to calcify our inspired insights, setting them in stone, establishing a new orthodoxy. The Apep Workings warned against this tendency even at these stages: *“And those of you who Understand the Mystery of Remanifestation shall also secretly build siege engines within your mind against that day when this new creation too will become tired and need tearing down.”*

The skin that must be shed now is the sense of certainty, the belief that we know everything. Any Initiate who reaches this level is going to know fully well that he actually knows next to nothing and that the universe is immeasurably vaster than he once conceived it could possibly be. But the brain will still try to erect barriers of certainty that will prevent us from constantly viewing the world with fresh eyes. This is the biggest obstacle at this initiatory stage.

We must also be vigilant that forgetfulness does not creep in and erode what we have already learned. Take time every week to reread some part of your magical records, refreshing your memory. Go back and practice some of the exercises from the earlier heads anew. Refresh your memory and in doing so, refresh your Self.

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CHAPTER EIGHT

THE WORK OF THE SIXTH HEAD

With the sixth head, we reach an interesting and exciting milestone, since the fifth head is the last one I can personally claim to have mastered yet. I am still exploring the philosophy and practice of the sixth head in my own Work at the time of writing this.

This will not come as a surprise when the nature of that Work is understood. Nor is it an obstacle to the writing of the next two chapters. Anyone who has accomplished the Work of the fourth head and has succeeded in seeing through the Eye of the Serpent will already know in their own soul what Work remains to be done. They will also have realised that no matter how long they live, they will never accomplish that Work within this lifespan. From the fourth head onwards, all Work involves the establishment of matrices for future Remanifestation and the temporal Work of the sixth head contributes a great deal to that Understanding.

This does mean that the next two chapters are suggestive and speculative and that there is huge scope for future development and elaboration upon the ideas and

exercises suggested herein. The Vision cannot be faulted, however.

So let us proceed with an investigation of the symbolism of this sixth head: the Rebellious Giant. Rebellion is a key component of Left-Hand Path philosophy and methodology, so why is it so highlighted at this particular stage? The answer lies in the fact that it is a **Giant** who is rebellious.

We are looking now at an Initiate whose Essence has outgrown the constricting power of the cosmos. He has become larger than the Universe in which he is manifest. The first inkling of this state of being occurs in the fourth head, when the Initiate sees through the Eye of the Serpent; in other words, when he is able to look in from a position **outside** of space / time. From that moment, when his consciousness first realises experientially that it is larger than the manifest universe, his being will strive in that direction.

This does not imply that the Initiate wishes to depart from the universe and leave it behind; quite the contrary, in fact. But it does mean that he is no longer willing to play the game by its rules. He will no longer identify himself with the manifest universe, nor consider himself subject to its laws. He is thus both a giant and a rebel.

It will come as no surprise, then, that the work of the sixth head revolves around freeing oneself from the bonds of time and space, extending the psyche to travel in directions unbound by the laws of physics.

Far-Seeing

Our first task is to extend the powers of clairvoyance that were developed under the third head. It is no longer sufficient

to see through the eyes of those you are familiar and comfortable with in the next room. It is now vital to cultivate the ability to stretch forth the mind and see through the eyes of everybody, everywhere. We must see through many eyes in many places if we are to keep our perspective on the major events and patterns taking shape around us. If I want to know what is happening in a remote region of Siberia, I must develop the ability to extend my perceptions until I can see that region clearly.

In order to provide an anchor for such visions, it is imperative to obtain a good knowledge of current affairs, history and geography. These are the links that the mind can use to latch onto as it reaches out. There is no point even trying to clairvoyantly see Easter Island unless you know where it is located, how large it is, what shape it is, what the climate is like, and so forth. With enough information, the mind can make the connection; if uninformed, all that remains to it is fantasy.

So the actual clairvoyant exercises remain much as before. But the work that accompanies them is one of research and fact-finding. These are disciplines which many occultists, alas, like to shirk.

The Doppelgänger

The next obvious step, having acquired a degree of facility with clairvoyance at a distance, is to project the astral image of yourself so powerfully that you can actually be perceived by people in the place you are viewing.

This phenomenon of bi-location has been well-reported over the centuries. The phantasm is often seen only as a passing glimpse and then is gone, but the magician

should not be satisfied until he is able to project his image powerfully enough that a witness in a distant place can confirm having seen him there.

The natural next step of this ability is to manifest the image so strongly that it can manipulate objects at the point of projection.

The Initiate should practice in this area and establish a system of checks to confirm his progress.

Dimensional Doorways

The ultimate extension of these powers of spatial relocation is to literally step out of reality at one point and re-enter it at another. Before anyone asks, no, I have not personally achieved this, nor do I know anyone who has. The fact remains that it is something to aspire to and to work towards.

There are many tales of people who have found themselves suddenly in a different place without crossing the intervening space. I have a model within my own mind as to how this might be done, but since I have not yet achieved it, it remains hypothetical and incomplete and is thus not ready for sharing. Nevertheless, this is a question which should occupy the attention of those who approach the Work of the sixth head.

Prior to achieving such a feat yourself, it occurs to me that it might be easier to transport a small item from one place to another instantly by mind power alone. Such items are termed 'apports' and this is something I have experienced on a couple of occasions. Maddeningly, I have not yet isolated the 'trigger' that would make such an experiment repeatable at will. Nor have I witnessed the actual apport with my eyes. The object has moved when my attention was elsewhere.

This suggests that such a 'letting go' may be necessary to the phenomenon.

Levitation – whether of oneself or of other objects – is also a useful side practice which may be attempted in preparation for this feat. Again, the phenomenon is well documented, but I have only one experience of it and the circumstances at the time were rather unique.

Invisibility

The act of making oneself invisible is a power often associated with magicians. We are not necessarily talking about the alteration of the properties of matter or light here, but the ability to walk through a place completely unnoticed, not registering in peoples' perception. This I have successfully accomplished many times.

We all have some experience of the kind of phenomenon I am referring to here. Everyone has been in the situation of searching for their keys or the ketchup bottle and completely failing to see them when they are right before their eyes the whole time. The magician seeks to duplicate this 'blind spot' in the mind of any who would otherwise see him.

Any Initiate who has progressed to this head will be amply capable of devising a ritual to induce invisibility. The aesthetics of the practice are up to you. The Golden Dawn's ritual worked by building up an astral shroud of darkness to conceal the magician. You might alternatively surround yourself with visions of swirling fog; anything to obscure you and befuddle the mind of beholders.

This practice is suggested here because it resonates with the Work of the sixth head. But an understanding of it

may also assist with the practice of bilocation, since invisibility is the opposite pole of the same process. Whereas bilocation seeks to project a visible phantasm of an incorporeal nature, invisibility seeks to render the corporeal body imperceptible.

Erotic Crystallisation Inertia

Erotic Crystallisation Inertia, hereafter E.C.I., was a term coined by Anton LaVey to describe how certain key events become locked within a person's mind and can be used to turn the clock back to the time at which they happened.

The phrase refers specifically to those images and circumstances which are imprinted in the brain when an individual first experiences sexual awakening; those who understand these keys can determine someone's fetishes and 'hot buttons' at a glance. For example, I went through puberty when the Sex Pistols were at the peak of their notoriety in the U.K., so any girl with a punky haircut and general appearance is always going to instantly command my attention. That image was hardwired into my brain by the changes my body underwent at that time and will instantly retrigger that response.

The phenomenon is not limited to the sexual, of course. Marcel Proust and his *A La Recherche Du Temps Perdu* is a good example, when a cake dipped in tea throws his mind back to his childhood and he is able to relive an associated memory in its fullness.

The use of E.C.I. as a device for transcending time is reliant upon a very high degree of self-knowledge. We need to know what triggers these memories and chart what time of our lives the triggers send us back to. For example, I can still

remember my first ever cup of coffee and by preparing coffee in a certain way (not my usual way; this is a secret arcanum reserved only for time travel magic) I can cast my mind back to when I was nine years old in an extraordinarily vivid way.

The Initiate now finds a new list to begin in his trusty diary: a record of those memories which constitute E.C.I. keys and effectively transport his consciousness back in time. The list of erotic triggers will be aided by the work we have already done under the fifth head, codifying our desires and fetishes. Now the Initiate can trace these back and discover the earliest memories to which they are attached. Identify the point at which these fetishes arose. You will have to be diligent in order to capture the more general keys, however, making note every time some sense impression or incident triggers a vivid memory. Trace it back to its roots and write it down.

Once you have your temporal keys in your possession, you can begin to make use of them. A couple of suggestions follow.

A Rite of Rejuvenation

The first purpose for which we will employ E.C.I. is to reach back into our own past and in so doing short out the time differential between then and now, allowing us to enjoy the rejuvenating effects of exposure to our younger selves. The purpose of this rite is to promote vitality and longevity.

The structure of the rite is entirely up to the Initiate. It may be as formal or informal, scripted or freeform, as you wish. But its main focus must be this: you need to select one of the vivid memories discovered previously – either erotic or otherwise, it doesn't matter, although a return to an erotic

awakening might provide a useful emotional boost for your first attempts – and evoke it by every means at your disposal. The memory should be one that recalls a significantly more youthful time.

The evocation of the memory is achieved by surrounding yourself with sensory keys relating to it and objects and props pertinent to the time. Anything anachronistic to the memory must be removed from your area of working.

For example, I began reading a series of novels after receiving the first one as a present from my parents on my ninth birthday in 1974. These books had a profound effect on me for many years and still have pride of place on my shelves. But I always remember that very first one and the circumstances in which I received it. To handle it now rekindles that sense of excitement and delight. The book was read in its entirety on my birthday, largely while we were on a family picnic on a beach. So to empower my rite, I might gather general objects dating from 1974. I would prepare a picnic with the same foodstuffs that we ate at that time. I would go to the same beach to eat them, with the book in my hand to peruse at the critical moment of transition. If possible, I would go on my birthday. All of the elements would then be in place.

After opening the rite and entering a state of heightened sensitivity, the Initiate should use his keys to unlock the memory, reinforcing it as much as he is able until it is as vivid and real as his current circumstances. He then projects himself back **into** the memory by an act of Will and relives its every nuance as though he had transferred back in time, but with his present insight and awareness in attendance.

He then Wills (with an appropriate invocation if so

desired) that he will retain the youthfulness and vitality that he knew at this earlier stage of his life.

When the experience begins to fade, the Initiate withdraws back to his contemporary time and place and allows himself to resettle here. But he carries that youthful energy with him. Regular practice of this rite (not necessarily always to the same memory; several such E.C.I. focal points may be used) should effectively rejuvenate the Initiate.

Rewriting History

The second use of E.C.I. is to use a similar technique to the rejuvenation rite to project yourself back to an earlier point in your life. But this time, select a memory that is tinged with disappointment or a sense of failure. When you re-enter the situation, reflect upon it with the benefit of the hindsight that you now possess. There are two approaches to empowering yourself here.

The first, and easiest, is to look forward from that point in the past to the present day, reflecting upon all of the opportunities and experiences you have won precisely **because** of that day's disappointment. In this way, you transform it into a triumph. "Yes, I was unhappy about how that turned out, but it's only because of those circumstances that I met X and went on to place Y to achieve objective Z..."

The second approach is to relive the events of that day in your projection as vividly as you possibly can, but this time, use your Will and imagination to **change** the course of events. You must achieve this as fully and as fervently as you possibly can, literally living it within the ritual. Then, when you return to the present, live your life as if your success had always been the case. This will empower you and change

your world in ways that you may not be able to foresee, so be careful what you wish to alter before proceeding.

E.C.I. thus becomes a very powerful weapon in the magician's arsenal. We will be returning to it on a larger scale before the end of this chapter.

The Vision of the Book

Here is a little meditation that I have found valuable. Initiates working with the sixth head may find it useful in attaining a suitable state of consciousness. Let me cast your minds back to the following passage from the Apep Workings:

“To hold the book of your Being in your own hands, to flick back and forth through the pages as you will, to edit and amend.

“Close the book. Now what remains, when the very idea of Space-Time can be set aside as casually as you lay a book on a coffee table?”

Picture a book which is an account of all that you have achieved in your life, all that has happened to you so far. It contains not only a record of events, but an account of your thoughts and feelings. It recounts not only what happened, but what might have happened.

Now realise that the remaining pages of the book are not blank. They contain every possible future that you might experience, describing the choices before you and the consequences of each. Your entire life – actual and potential, past and future – is recorded in this book.

Now in your meditation close the book. You can hold your whole life in your hand – and yet you still have a hand to

hold it with, you still have a consciousness to read it with. The real You – the You that you as an Initiate have been cultivating – is larger than the life you now lead, unbound by its limits, unconstrained by its rules. Let this realisation sink in and change your perception for ever.

Freezing Time

We now come to the first practice that actually attempts to step outside of the stream of time. For the record, no, I have not yet accomplished this.

Begin by meditating upon the fact that despite what I wrote in the previous paragraph, time is **not** a stream. It is not something that simply flows from point *a* to point *b*. Like space, time is not just a single dimension; it has dimensions of its own and it is possible to pass backwards, forwards and sideways within it if we open our minds to the possibility of doing so. The Vision of the Book meditation should have helped prepare you for this realisation.

Once you have practised your meditation a few times, devise a rite in which you simply step out of the seeming stream of time that we perceive from the standpoint of the physical universe. In other words, make time stop for you. The goal is to be able to freeze time at a given point and walk around in a still, unmoving universe. By now, you should find this easy to do on a mental level. But try to achieve it on this plane.

Practical Time Travel

There are two approaches to the question of time travel, the

first of which should be relatively easy to you at this stage, the second less so.

The first method is an extension of the E.C.I. time travel techniques we have already discussed and practised. But now we are seeking to reach our powers of temporal manipulation beyond our own memories, so that we can explore the entirety of history and subtly tweak it where necessary.

In this case, we cannot rely upon triggering our memories, but our minds should now be sufficiently familiar with the process that this direct personal link is no longer absolutely necessary. Instead, we must intensify the props we use to evoke a distant time and place. If you wish to visit Egypt during the reign of Ramses II, you would spend days or weeks intensively studying all that is known of that place and era. You would assemble appropriate Egyptian memorabilia and remove all anachronistic objects, plus those pertaining to other cultures. You would then reach out with your mind, travelling back to the desired time period. Find something to anchor your mind to when you feel you have arrived and let your perceptions build from there. You are then free to explore and interact with the setting.

The second technique seeks to engineer an actual timeslip, in which you find yourself physically translocated to an earlier time period for a limited time, before slipping back to now. This necessitates travelling to a place that is linked to the period you wish to visit and Willing yourself to 'slip through'.

It should be noted that certain places have a reputation for time slips and apparitions. The Initiate should choose his site carefully and investigate what makes some places temporally unstable whilst others are not. Consider the effects of the geometry of the landscape and the effects of

weather. This is a complex field, but the Initiate's familiarity with mental transference should enlighten him with regard to some of the keys.

Colin Wilson's book *Mysteries* offers perhaps the best all-round introduction to the time slip question and identifies the types of place – battlefields, places with a long or bloody history, standing stones and other monuments – which seem to be most conducive to the effect. The book is a good starting point for the Initiate's research.

Past Lives

The subject of immortality and Remanifestation has already been covered, but the question of the possibility of past life memories is inevitably raised when considering this head's focus upon the mutability of time.

There is no consensus among the Initiates of the Order of Apep on the question of reincarnation. There is no 'party line'. We all accept the Remanifestation of the Essence of Self as a given, but some assume that this will be on a plane beyond the physical, whilst others insist that man is in his very core a physical being and will seek to reclothe himself in flesh.

My personal feeling is that rebirth in the flesh can and does occur. But I do not feel that it is by any means a given certainty, nor that it happens in all cases. Moreover, as discussed previously when looking at Celtic soul lore, I hold that there are parts of man's being that exist in the Otherworld even whilst we are incarnate. I have an inkling that my views may be somewhat more complex than most people's.

Regardless of which, if any, of these opinions is true – and the Initiate will by this stage be endowed with ample

insight to make his own mind up – the fact remains that past life memories do arise and that they can be relatively easily accessed. The Initiate alone can determine which of the following three categories these memories belong to: (1) pure fantasy or wish fulfilment; (2) genuine memories extracted from the Underworld which may once have belonged to any number of people, but not necessarily the person who is now accessing them; (3) genuine previous incarnations of the Initiate's own Self. I feel that the first category should (hopefully) be easy for any Initiate who has reached this stage to recognise and dismiss and that the second category accounts for the majority of 'genuine' memories, i.e. they are not necessarily personal. But if we do indeed Re-manifest in the flesh, there must be some relating to category 3. The following technique can be used to attempt to access them.

This method was set down by Aleister Crowley for his students and can be found in his published writings, such as *Gems From the Equinox*, under the title 'Liber ThIShARB'. Basically, the Initiate strives to remember the events of the day backwards. Not just occurring in reversed order, but literally running in reverse like a film being played backwards in a projector. Once this can be done easily, the time is stretched back to a week, a month, a year, finally to birth, and ultimately beyond. The Initiate tries to remember back far enough to recall the death of his previous body, then recapture the events of that life.

I have had success with this technique and have my own opinions concerning the information I have recovered.

Trading Futures

All of our consideration so far has been given to the past. But

is it possible to use these techniques to see into the future also?

Don't forget that we have already dealt with this concept in part when we referred to the Daemon as partly a projection of your own future potential. By this stage most successful Initiates will thus have personal experience of receiving messages or impressions from possible futures, even if they have not realised that this is what they have been doing.

The difficulty here is that although the patterns of the future are already laid and although the paths through that future already exist in all of their branches, the actual path that we will choose to tread remains indeterminate until we place our foot upon it. Reading those patterns is a well known practice of magicians, whether by using a divinatory tool such as Runes, Oghams or Tarot; evoking a spirit with a penchant for foreseeing the future and questioning it; or invoking one's own Daemon for a similar purpose.

Is it possible to use E.C.I. techniques to reach into the future and haul our psyches there as we did for the past? I would hazard that yes, it is, though it is considerably more difficult. After all, those memories have not yet been created, they do not exist in your mind to be recalled. There are two approaches that suggest themselves here. The first is to earnestly reach forth to catch the echoes of some **future** memory and use them to drag it into your consciousness; the other is to surround yourself with the imagery of your greatest Desire and stretch out your mind to find its resonance along the paths ahead. I should not have to remind Initiates of this level to treat all results thus obtained with due caution.

Is it possible to experience a time slip into the future? I don't know. I offer this as food for thought and a subject for experiment.

Inner World Structure

This book is quite deliberately divorced from any particular cultural traditions. I have attempted to set down the core principles and practices of Apepian Initiation in a pure form, stripped of accretions. The system presented here is fully workable and complete as it stands.

However, this is an appropriate place to point out how much richer and more stirring these principles become when integrated into a specific cultural tradition. This particular chapter concerning the Mysteries of time, space and multi-dimensionality is much more rewarding when utilised alongside a tried and tested cosmological model and the concepts of time embraced by a given culture.

Imagine the experimentation with spatial dimensions enriched by a thorough Understanding of the Sephiroth, Paths and Worlds of the Qabalah. Or the temporal magics enriched by an Understanding of the Norns. If you have not already done so, now is a good time to find the tradition that most suits you and practice it in the spirit of these Apepian principles.

Now is as good a time as any to declare that I will be following *Apophis* up with a companion volume which will be entitled *Ægishjálmur* and which will take the principles of this present book and explore them from the perspective of Northern European mythology and magical tradition. This should provide clear guidance for those who wish to adapt Apepian Initiatory practice to any other tradition.

Shedding Skins III

Before we leave the Work of this head, it is important to cast

our minds back again and ensure that our progress is not being hampered by bad habits and accrued detritus.

What skin might the fifth head, the Raging Lion, be throttling us with? What new prison may we have constructed for ourselves that we now need to break free of?

We need to test the integrity of our passions. Desire is the basic driving force of the Draconian magician and we need to keep it pure. Which of your passions have turned stale, but you are clinging onto them out of sheer habit or because they are comfortable? A passion, by definition, is **never** comfortable. If old attachments claw at you and hold you back, shake them off. If you find yourself wearied by things that once inspired you and are ever seeking to inject some new sport into them, perverting the original Desire, be done with it. Cast them loose and seek for something altogether new.

Also, be careful that your tired eyes do not dismiss or fail to recognise a searing new passion. Strive to be awake, lively and lusty at all times.

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CHAPTER NINE

THE WORK OF THE SEVENTH HEAD

The seventh head of Apep is that of Typhon, the Angel of the Fatal Wind. Typhon is a monster or devil often invoked in Graeco-Egyptian magic and equated squarely with Set. In other words, the Work of the seventh head is that process which was referred to within the Temple of Set as 'Setamorphosis', the transformation of the Self into an entity of comparable stature to the Lord of Darkness Himself.

The title of such an exalted being is announced as the Red Magus in the pages of *The Diabolicon*. The Red Magus is one whose consciousness no longer depends upon any force other than its own Will for existence. It is greater than the Universe. It has Become a God of consciousness, even as Set is.

In terms of State of Being, there are many similarities between the Red Magus and the initiatory degree of Ipsissimus. Those who are able to grasp and Understand what this degree means through the writings of Aleister Crowley, Michael Aquino, James Lewis or Don Webb (i.e. those who have actually attained the degree) will thus have an idea what

it means to be a Red Magus.

However, there is one particular Task which differentiates the Red Magus from the Ipsissimus. Upon Becoming a Red Magus, the Initiate will destroy the Universe. I'm not kidding.

I am not a Red Magus, nor am I an Ipsissimus. But I am a Magister and I Understand what this phrase means and how this Task is to be accomplished. It is a Secret that can be related in words quite easily – all true magical Secrets can be, no matter what the mystically minded may tell you. But I am not going to explain it. This is because the discerning of the Secret is a realisation of the summit of Initiation. To tell you it would be the biggest spoiler ever. It might even prevent you from attaining.

The meaning will be obvious to anyone who approaches the seventh head. Indeed, it will inevitably dawn in the minds of all who master the fourth head and see through the Eye. So if you are diligent in your Work, then you needn't worry about not being told it. I'll happily discuss it with those who can tell me what it is.

Aleister Crowley wrote of this in *The Book of the Law*: “my left hand is empty, for I have crushed an Universe; & nought remains.” The Left-Hand Path leads to the Wordless Æon Zain. We return here to the fundamental distinction between the Left-Hand Path and the Right-Hand Path: the Right-Hand Path annihilates the Self, but the Left-Hand Path annihilates the Universe.

I have previously mentioned the deadly trap for the unwary who rush through the motions of initiatory practice but do not allow time for it to fully fructify within them, illumining their consciousness. It is an irresistible temptation for magicians to lust after degrees, charging through the ranks, without allowing the cement to dry. If you do so, you

will fall flat on your face when you reach the seventh head.

You may well think you Understand the metaphor of annihilating the Universe and believe it to be obvious. Yes, by this stage it should be. And if you have realised it and have not paused to consider the **next** step, then you are in grave danger of triggering the trap I have spoken of. I **am** willing to discuss this trap and to speak of it to aspirants of the seventh head who have worked out for themselves how to destroy the Universe and “behold only Leviathan”. Contact me in such a case.

In the meantime, if you want a further clue, go back and reread the Apep Workings. The clues are all there in plain text. Indeed, the clues are plainly stated throughout this entire book. They're everywhere you look and present in every thought that passes through your consciousness.

These thoughts – whether they are recognised for what they are or not – are the Fatal Wind, the wind that brings inevitable change, that topples the towers of the pious and holy and impales the human race on the horns of its existential dilemma. With the rising of this head, you are become the Angel – the Divine messenger – who breathes forth that Wind and uses it to fan the Black Flame of consciousness.

It is said of the Red Magus that he shall “behold only Leviathan”, that Leviathan is the Absolute and that when he perceives it, his End has been attained. This is another riddle easily solved by words, but best solved by experience.

We close with a radiant Initiate, an ascendant God, who is that seven-headed Dragon, the fourth head blazing in His midst, the other heads all upraised around it. May you Become such.

The Method of Becoming is:

𐎛𐎠𐎫𐎷𐎥𐎴𐎠𐎫𐎷𐎥
TINAMIWYAN

The Word of Apep is:

... ? ...

***“But Apep Spoke Not ... For Who Knows the mind of a
Serpent.”***

A Clue, since I'm kind-hearted:

*The second clause of the above statement concerning the
'Word' is
intentionally a statement and not a question.*

FURTHER READING

This closing section of the book is a selection from the Order of Apep's extensive annotated Reading List. It is by no means exhaustive, new titles are being added all the time and old ones may occasionally fall into disfavour.

I have selected only those titles which are helpful to the development of the general magical principles introduced in *Apophis* and have omitted the more specialised categories until they may be required in future volumes. For instance, most of the titles concerning Rune Magic and Enochian Magic are not listed here, though the former will be central to *Ægishjálmur* and will be included in that volume of the Apepian library when it follows this present one.

I have also not referenced publications which are not available outside of a particular organisation. For instance, *The Jewelled Tablets of Set* are of supreme value, but they cannot be obtained outside of the Temple of Set. Where such documents (for example, *The Book of Coming Forth by Night* and *The Diabolicon*) have been directly addressed in the text, the fact has been noted at the time. Initiates wishing to read these publications are encouraged to apply to join the Temple of Set.

After considerable thought, I have decided to exclude fictional works from this list also. The Order's Reading List contains many works of fiction in which powerful magical Keys are concealed. But this primary *ur-text* of the Order's basic principles should address only books directly applicable to the technical aspects of the initiatory Work herein, I feel.

In short, I have endeavoured to restrict this list to key volumes only which directly impact upon the Work of the seven heads. Further volumes will be listed in their appropriate place as the corpus of Apepian publications grows. Those wishing to Work more directly with the Order of Apep in the meantime are invited to contact me by email – *manxbull@hotmail.com* – for further details.

General Magical Textbooks

These are those books which tell you how to **do** magic. In other words, they are all of the grimoire variety, whether ancient or modern. All of the examples presented here are either exclusively Left-Hand Path or else they can be used as such. Most of them also have some specific relationship to the themes of the Order and the Draconian tradition.

Uncle Setnakt's Essential Guide to the Left-Hand Path, by Don Webb

Essential indeed. This is the single most comprehensive yet concise guide to Left-Hand Path practice that has yet seen print. It particularly emphasises the Left-Hand Path as a way of life. Moreover, its 'Grand Initiation' section is a potent curriculum which will reward the practitioner of any level of ability, from beginner to Ipsissimus. It is a curriculum well suited to open up new

perspectives and insights suited to whatever stage the student is at. A masterwork.

The Satanic Bible, by Anton Szandor LaVey

The Satanic Bible wins by concentrating first and foremost upon the flesh, the source and root of all magic. Moreover, the sheer poetry of the book is intoxicating, written in a lyrical, sweeping style. The invocations are emotive and stirring and the condensed, pragmatic approach to practical magic was a landmark breakthrough. Still worth its weight in gold.

The Collected Works of Austin Osman Spare

Spare was one of the great magical innovators, an artist and visionary whose works are entirely self-made, dependent upon no pre-existing school or methodology. His techniques of sigillisation, automatic drawing and atavistic resurgence are invaluable magical tools for those who don't mind flying by the seat of their pants. His prose is tortuous, but his ideas merit the effort spent to extract them.

Pacts With the Devil, by S. Jason Black & Christopher S. Hyatt

This is a marvelous updating of the grimoire traditions, presenting a modern, pragmatic grimoire of demonology with a luscious, sex-magical flavouring, all peppered with those personal anecdotes which I love so well. A superb book for those who love that old demonic flavour. Moreover, the important magical tool of the formal Pact is introduced and explored in some detail. There are some great hints for further Work here for the postmodern Faustian.

Aleister Crowley's Illustrated Goetia, by Lon Milo DuQuette, Christopher S. Hyatt & David P. Wilson

More of the same from the same school. In this book, Crowley's edition of the *Goetia* is reprinted in full, alongside full page portraits of the 72 spirits. The *Goetia* is probably the most useful of the old grimoires, since it presents a coherent and comprehensive catalogue of spirits, representing a full spectrum of psychological / demonic forces, all arranged according to a traditional astrological scheme. Indeed, this is the system on which I cut my own magical teeth. The book is rounded out by personal observations and anecdotes by the authors / editors.

Liber Null & Psychonaut, by Peter J. Carroll

The first of Carroll's works on Chaos Magic, this double title is a must-have. Much of the Chaos approach is very pertinent to the Left-Hand Path, or is certainly thus adaptable, and the book is pragmatic and operative in tone. Many of the exercises offered in the *Liber MMM* section are complementary with the practices of the first three heads of Apophis and the Apepian Initiate will find a lot of worth here.

Liber Kaos, by Peter J. Carroll

Carroll's second work offers an expansion of his magical theories and a pragmatic codification of magical practice which is always interesting and may be particularly helpful / useful to some. But of great significance are his musings on Spacetime and I would ask all Initiates of the Order of Apep to study these ideas carefully and consider the theoretical ramifications for (a) Remanifestation and (b) time travel magic.

Psybermagick, by Peter J. Carroll

Carroll's third offering is basically his version of Crowley's *Book of Lies*. In it, he offers a series of practices, theorems, heresies and curricula designed to challenge mind, body and soul. The tone is very Left-Hand Path in the overthrowing of orthodoxies and the challenging of the new orthodoxies which then arise to replace those which were overthrown. It makes for uncomfortable, exciting reading and is a book which will kick your arse out of your seat and force you to think.

The Seven Faces of Darkness, by Don Webb

The High Priest Emeritus of Set presents a large collection of spells and magical Workings taken from the Graeco-Egyptian magical papyri, along with erudite explanations of their background, purpose and underlying philosophy. Naturally, Set figures very large and so do several of the serpent deities of Egypt.

Visual Magick, by Jan Fries

This book offers a fresh perspective on the magical use of art. In many ways, it is a representation of the Work of Austin Osman Spare, but it goes beyond that. Fries is obviously someone who has not only used these techniques but has developed them and taken them down new avenues, so that this work is fresh and original and positively inspiring. This book offers keys which will assist in the task of awakening the inner serpent.

Seidways, by Jan Fries

In this book, Fries deals specifically with the Serpent Mysteries and with the magical trance which embodies those Mysteries. Drawing particularly upon the Teutonic and Celtic

lore of Europe, Fries offers techniques to grip the body in a 'seething' or 'shaking' trance state of shamanic ecstasy. This book is highly recommended as a practical manual for the Order Initiate. Moreover, all of Fries' works are very well written and a positive pleasure to read.

General Magical Philosophy

These titles are intended to provide specific information concerning the philosophical and theoretical background to Left-Hand Path magical Work.

Lords of the Left-Hand Path, by Stephen E. Flowers

The subtitle, "A History of Spiritual Dissent", says it all about this important book, which investigates the different cultural manifestations of the Left-Hand Path throughout history and up to the present day. Key individuals and organisations are placed under the microscope and their teachings analysed. An invaluable study.

Mysteries of the Temple of Set, by Don Webb

This book presents Setian philosophy through the collected notes and writings of Don Webb during the period he served as the Temple's High Priest. It provides a lot of guidance and stability for those travelling the Left-Hand Path.

Flowers From Hell, ed. Nikolas Schreck

A collection of short stories and extracts from longer works exploring the role of the Devil in literature. Literary representation of the Lord of Darkness allows use of a more evocative, poetic language than is usually entertained in a dry occult tome. This is a book about atmosphere, ideas and

imagination, about the freedom of the rebellious spirit. Some of the collected items are inspiring, others are amusing, all are fascinating and spin a powerful enchantment upon the reader. The introduction is worth the cover price by itself.

Of specific interest to the Order of Apep, the closing item in the collection is the first publication of *The Diabolicon* outside of the Temple of Set, the closing section of which is the 'Statement of Leviathan', upon which the Order of Leviathan – and ultimately the Order of Apep – was founded.

The History of the Devil, by Paul Carus

A wonderful and well written overview of the Powers of Darkness throughout history and the manifestations of the Devil in a variety of cultural milieux. The book is heavily illustrated and articulate and is a classic of magical and religious history. The old Serpent is well represented herein.

The Satanic Screen, by Nikolas Schreck

This book is much, much more than a mere compendium of film reviews. It actively discusses and analyses the manifestations of the Sinister in the visual medium, from the time of magic lantern shows all the way up to the majesty of *The Ninth Gate*. Schreck traces not only the cinematic representations, but also compares these with the events shaping the occult world at the times the movies were made. Many of the hidden influences are laid bare. Highly recommended and not just for film buffs.

Chaotopia!, by Dave Lee

A postmodern grimoire that discusses magic in straightforward yet imaginative terms. Opens the eyes to many possibilities.

Timedragons, by Dave Lee (Compact Disc)

Dave Lee here offers an audio CD which represents an Initiated interpretation of the Dragon Gnosis. As he describes it, the recording offers “poems, pathworkings and pataphysical patter”. Some of the contents are directly magically interesting and illuminating, others are inspiring, others are very funny indeed. All are worthy of your time. Of particular interest to the Order of Apep are the tracks entitled 'Timesnake', 'Celestial Dragon' and the awesome Enochian invocation of the Draconian current, 'Capimao Vovim'.

The Occult and Mysteries, by Colin Wilson

These two hefty volumes are probably the best overview of occultism and psychic phenomena available. Wilson's writing is clear and engaging and he covers an awful lot of ground. *Mysteries* is especially recommended for its investigation of 'the ladder of selves' and the nature of time.

Sex Magic

One identifying mark of the Left-Hand Path is its sexuality. Unlike the Right-Hand Path, it is a magic which does not seek to eliminate Desire, but uses that Desire as a positive driving force in its own service. The interplay of sex and magic is at heart a very dynamic and obvious thing.

Demons of the Flesh, by Nikolas & Zeena Schreck

This book is the be-all and end-all of sex magical instruction. The pages are large and the print is small and there is a surprisingly huge amount of information packed in here. The book offers an overview of sex magical traditions

eastern and western and is lavishly illustrated. The Apepian Initiate will find very much of value in these pages.

TABOO: “The Ecstasy of Evil”, by Christopher S. Hyatt, Lon Milo DuQuette & Gary Ford

A marvelous little tome about sexuality, magic and the breaking of boundaries. The book is written in the familiar, easy style of Hyatt and DuQuette, with many anecdotes from personal experience peppering the text and serving to anchor the philosophical observations in real life. Absolutely excellent.

Carnal Alchemy, by Crystal Dawn & Stephen Flowers

This book is devoted entirely to Self-transformation through sado-masochistic sexual practices. The book is aimed squarely at those who already know their magical ropes – there are no formulaic rituals herein other than the setting of the scene for the transformational Work. It concentrates upon practical and sane advice in a difficult and contentious arena. I recommend this book even to those who have no interest in sexually charged pain as a magical tool: the book is still extremely valuable as a lesson in magical application and preparation and establishes the flesh and nervous system as one of our most important magical tools.

Sex in History, by Reay Tannahill

A comprehensive overview of the historical, religious and cultural attitudes to sex makes this book a valuable contextual reference work for all those working within the Left-Hand Path.

Aleister Crowley

The writings of the Great Beast cannot be ignored. Crowley often vacillates between Left-Hand Path practice and Right-Hand Path preachiness, wobbling on the fence, but his were the steps of a giant. He was the first to set out to codify magic in a pragmatic way. A firm basis in Crowley's writing is essential before you stand the remotest chance of understanding what Kenneth Grant is going on about in his Left-Hand Path writings. Crowley will school you in the **discipline** of magic in a way that most other authors will not.

The Confessions of Aleister Crowley, ed. John Symonds & Kenneth Grant

Crowley by Crowley. This autohagiography is the only means to truly get inside the Beast's head and see what made him tick. It is a fascinating and humorous account of his career and he is a born storyteller. You will learn much about his magical system by examining the other areas of his life closely, such as his mountaineering exploits and extensive travel. For those who desire to witness magic being **lived** instead of confined to the ritual chamber, this book is a must.

Magick, by Aleister Crowley

Here in his *magnum opus* Crowley details his entire magical system in painstaking detail. Much of this is an overcomplicated spaghetti junction of Qabalistic correspondences, but it totally broke the mould at the time in which Crowley operated. Many of the A.'.A.'. documents are reprinted as appendices, including the basic instructional pamphlets which guide beginners in magic and yoga practices. These practices can be used to nicely supplement the Work of the first three heads of Apep. The book is

therefore of immediate practical value as well as historical interest.

The Holy Books of Thelema, by Aleister Crowley

These texts form the religious core of Crowley's system. The sexual symbolism and mystical tenor of these 'Holy Books' often tend toward the Left-Hand Path.

The Book of Lies, by Aleister Crowley

This book contains Crowley's instructions to those who aspire to the grade of Magister Templi. As such, he seeks to convey truths which cannot be expressed in rational terms alone since they transcend ordinary consciousness. Therefore, the essays and commentaries thereon often incorporate riddles and multiple plays on words, which may hopefully lead to a gnostic apprehension of the Truth underlying the sayings. The contents are variable, but make interesting puzzles and thought experiments and are excellent preparation for the higher heads of Apep.

Gems From the Equinox, ed. Israel Regardie

As the title implies, this thick volume contains the best material collected from Crowley's periodical, *The Equinox*. Regardie has collected together all of the magical papers, plus much of the supplementary material and republished it in this single volume. As with *Magick* above, many of the instructional items make excellent supplementary exercises to expand the Work of the first three heads of Apep.

Aleister Crowley: The Fire and the Force, by Don Webb

This book evaluates Crowley's Work through a Setian lens and masterfully reconciles his writings with a Left-Hand Path viewpoint. The other titles in this section will gain much

in meaning after reading this work.

Kenneth Grant

Of all Crowley's students, Kenneth Grant is the one who has really taken the ball and run with it, taking Crowleyan Magick into areas that the old Beast never imagined. Grant is unequivocally Left-Hand Path, he wears his colours proudly on his sleeve and he knows exactly what that Path entails. He champions a type of Thelemic sex magic, with a very strong focus upon Set. Grant needs to be read with caution, some of his historical and mythological data is shaky and he mixes fiction easily with fact (this is not meant as a criticism, by the way; Grant understands how the imagination works, but his easy blending may catch readers unawares). It is the responsibility of the reader to check his own facts rather than be spoon fed. But the core of his teaching is absolutely sound and much of it is not to be found elsewhere. Be warned that Grant is utterly incomprehensible if you are not well steeped in Crowley.

***The Magical Revival*, by Kenneth Grant**

In his first book, Grant recounts the details of the occult revival of the Twentieth Century, spotlighting such individuals as Crowley and Spare in particular, both of whom he knew personally. He then traces the roots of this revival back to the Draconian traditions of Sumer, Africa and Egypt and the magical technologies of Left-Hand Path sex magic. Grant was the first to champion Set as the role model of the contemporary Left-Hand Path. The Setian and Draconian emphasis make this essential reading.

Aleister Crowley and the Hidden God, by Kenneth Grant

The hidden god of the title is Aiwass, who communicated *The Book of the Law* to Crowley, but Grant expands this to embrace the efforts of all magicians to communicate with non-human intelligences in like manner. The book is a Left-Hand Path slant on the two major initiatory stages of the A.'.A.'. system: the Knowledge and Conversation of the Holy Guardian Angel and the Ordeal of the Abyss. Grant postulates some interesting new interpretations of the Archdemon Choronzon, which bear greater fruit in later books.

Cults of the Shadow, by Kenneth Grant

The emphasis in this book is heavily upon sex magical techniques and dream control, with the awakening of the Kundalini force. The techniques are traced back to Africa and Egypt. Grant's interest in Lovecraft's Cthulhu Mythos sees its first stirrings in this title. Spare's Zos-Kia philosophy is brought under scrutiny, as are the ideas of Michael Bertiaux and the Cult of the Black Snake.

Nightside of Eden, by Kenneth Grant

This is the most practical and operative of Grant's Typhonian series, but it is still only for those who've already cut their magical teeth and know how to use the tools offered. It posits a flip side to the Qabalah, a 'Universe B' of the Unmanifest, accessed through the gates of the Abyss and the false Sephirah Daath. The emphasis is heavily upon the Feminine Daemonic who reigns beyond the manifest universe and whose realm can be visited through the sexual rites of the Left-Hand Path. Each of the 22 paths of the averse Qabalah are investigated, along with the Orders of the Qliphoth first codified and sigillised by Crowley in his *Holy Books*.

Outside the Circles of Time, by Kenneth Grant

As the title would suggest, this book is of immense interest to me as it deals with temporal anomalies, time travel and timeless states of being. It should be very carefully studied by all Initiates interested in such things. It also paints a picture of Maat quite at odds with the usual representation. Here she is portrayed not as a weak character always championing the middle road and sitting in moral judgement, but rather as a dynamic queen who straddles the cosmos and finds balance by reaching out towards both extremes at once instead of vacillating in the centre.

Hecate's Fountain, by Kenneth Grant

Grant continues in a Lovecraftian vein, introducing the 'Mauve Zone' to his magical model, a kind of 'in between' state which is neither dreaming nor waking, but which caused unusual effects and unexpected results in the Workings of his New Isis Lodge, something which Grant terms 'tangential tantra'. Interesting speculations into non-human dimensions only serve to highlight the main thrust of Grant's work, which is the use of sex magical techniques to make contact with the intelligences inhabiting these realms. As I said, all very Lovecraftian.

Outer Gateways, by Kenneth Grant

Grant continues to develop his Left-Hand Path blending of Crowley and Lovecraft, also bringing UFO phenomena into the picture. But the highlight of this book is *The Wisdom of S'Ilba*, a beautiful and eerie inspired text received through the Workings of New Isis Lodge.

Beyond the Mauve Zone, by Kenneth Grant

Grant returns to detailed examination of the 'Mauve

Zone', that weird dimension which is tangential to both space and no-space, but is somewhere 'other'. He investigates the sexual magical techniques which are the means to opening the gateways to this realm. Once again, dear old Howard Phillips is prominent in his speculations, but he also examines the work of Aleister Crowley and Austin Osman Spare and the more recent ideas of Michael Bertiaux, Margaret Ingalls, Jeffrey and Ruth Evans and Zivorad Mihajlovic. These practical magical technologies are applied to a broad and sweeping multi-dimensional vision.

The Ninth Arch, by Kenneth Grant

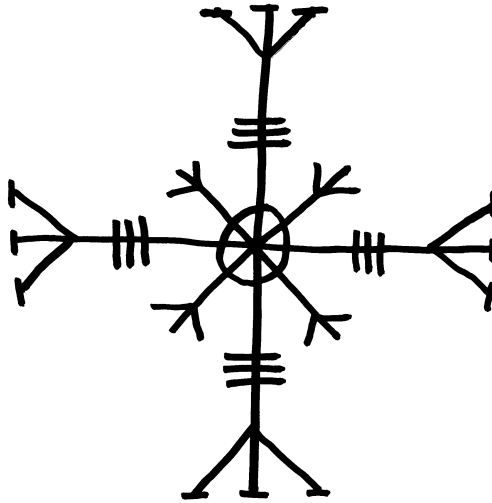
This is the final volume of Grant's trilogy of Typhonian Trilogies. This ninth book is by far the heftiest of the series, running to over 600 pages. It foregoes the usual general discussion and is instead a publication of *The Book of the Spider (OKBISH)*, a book which is the result of a lengthy series of magical Workings by New Isis Lodge, plus an extensive commentary upon the same. The book is charmingly madcap in places, but is nevertheless haunting, inspiring and meaningful. I have discovered some Secrets here which I have found nowhere else.

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ÆGISHJALMUR



by Michael Kelly

A Publication of the Order of Apep

APOPHIS: Omnibus Edition

For the Folk of Eormensyl Hall of the Rune-Gild

*Most Especially For
Ian & Ingrid,
and For Paul, Whose Sense of Mischief Rivals Loki's*

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***A Note on Names:** It has been my intention to make this book as accessible as possible for those with no prior knowledge of the Northern Mysteries. Given that modern English is itself a Germanic language, I have deliberately chosen (in most cases, with one or two idiosyncratic exceptions) to render names and other vocabulary relating to magical concepts in the form likely to be most familiar and pronounceable to the modern English reader. Thus readers will find named in this book 'Odin' rather than 'Odhinn'.*

Naturally, those who have a familiarity and love for languages such as Old Norse or Old English may substitute their more technical forms as they wish.

INTRODUCTION

Ægishjálmur is a practical manual of Draconian magic utilising the traditions of Northern Europe. This is an unsurprising development, since Northern European lore has a great deal to say concerning dragons and three such great wyrms in particular cast especially dominating shadows in the *Eddas*.

The book contains sufficient information and guidance to stand alone. Anyone who wants to begin practice will be able to do so immediately, without obtaining other works first. However, the serious practitioner will certainly wish to reach out to some or all of the following three sources of invaluable further learning, which will flesh out their experience and knowledge to a very great degree:

1. *Apophis*, by Michael Kelly. *Ægishjálmur* is a direct sequel to *Apophis*. The curriculum contained herein stands alone and can be practised without reference to the previous volume. However, *Apophis* contains an explanation of the foundations on which this curriculum is based, along with a much fuller description of some of the concepts, which may be skimmed over or even omitted in

the current volume. Those Initiates who possess both books will find that the chapters and themes of *Ægishjálmur* are quite deliberately arranged in the same order as *Apophis*. It is quite deliberate that the two volumes share an identical underlying structure. In this way, an Initiate can use the techniques of chapter three of one book with chapter three of the other, interfacing the two perfectly. This will also be the case with further volumes in the series.

2. The basics of Northern European mythology and runic lore can be found within these pages, but only the bare essentials required to do the Work herein and those mythological models which directly impact upon the curriculum. Serious students will need to look elsewhere to apply flesh to these bones and to fill in the gaps and omissions. Mythological sources are listed in the 'Further Reading' section at the close of the book. For Initiated insights, the student must refer to the works of Edred Thorsson, beginning with *Runelore*. Again, refer to the 'Further Reading' section for other titles.
3. Serious students may wish to consider approaching the Rune-Gild with a view to membership in order to enrich their study of the Northern tradition (<http://runegild.org>).

These options for deeper study remain open at all stages within the initiatory process, of course, and whether you choose to avail yourself of them now, later, or not at all, I wish you well as you prepare to don the Helm of Awe.

Michael Kelly
- The Dragon Fafnir -

December 2010

CHAPTER ONE

THE DRAGON OF THE NORTH

Draconian Magic and the Northern Tradition

Draconian Magic is a magical current which is especially concerned with the energies and symbolism of dragonkind. It draws its inspiration from the myths and legends of dragons and serpents and it draws its powers from the fear, wonder and fascination these beings bring forth within the human psyche. It also draws its power from mankind's own biological heritage, reaching back to the very roots of the reptilian brain stem, the part of the mind where monsters reside, untamed and primal. It brings these powers and perspectives forcefully and consciously into full manifestation within the practitioner.

The Northern tradition is that school of magic, mythology, history, philosophy, cosmology and psychology that has its roots in the people and tribes of Northern Europe. This is the world of runes and the Norse Gods, the heroes of the sagas and the world-tree Yggdrasil. This tradition lives

on in the bloodline descended from those people today, those who still remember the ancestral Gods and the tales that have shaped their heritage.

Draconian Magic is a school of magic which teaches that the goal of the soul is increased individuation and empowerment. The sovereignty of the Self is its creed. The purpose of the Draconian magician is to increase his own essence to a near godlike level, acquiring new powers and new states of being as he does so. He wins the mastery of his own life and seeks to perpetuate that life through the immortalisation of his psyche.

The huge difference between such a spiritual path and that offered by the majority religions is a subject that has already been covered in *Apophis* and I will not retread that ground here.

The root ideals of the Northern peoples are hearty and life-affirming. As such, the conflict seen within Judeo-Christian religions simply does not occur. Man is not seen as a sinner and a wretch, but as a noble being who is quite literally descended from his Gods. He carries Divine worth in his own flesh, blood and mind. As such, it can be suggested that there is no need for a distinction between Right-Hand and Left-Hand Paths in the North, such as one finds in other spiritual approaches; or perhaps more accurately that the Northern ideology is Left-Hand Path in its very essence. This does not mean that all who follow a Northern spiritual path are Initiates of the Left-Hand Path. Some choose to lead a gentler, less Self-evolutionary role. But there is no such irreconcilable conflict of basic principles as will be found between Christianity vs Satanism, or Setianism vs the other Egyptian cults. There is a sense of fellowship and shared ancestry among all who follow the Northern way, even if some choose to develop and extend that ancestral power more

than others.

The union of Draconian Magic and Northern lore is a profound and enriching one, a perfect magical marriage. Dragons are a major feature of the myths of Northern Europe and there are three particular wyrms featured in the *Eddas* and sagas which will feature heavily in our Work, each manifesting a separate aspect of the primordial serpent.

This brings us to a point where we need to define the patrons of the curriculum that lies before us. In *Apophis*, the three Deities pertinent to Draconian Magic were defined as: the Lord of Darkness, the Scarlet Woman and the Ancient Dragon. We must now take some time to examine these Deities as They manifest to us in the Northern tradition. If you, like me, have the blood of Northern ancestors flowing in your veins, you will find that this will become a marvelous revelation, a sense of coming home. It should not be mistaken as choosing a tradition, any tradition, and making its Gods fit. If these Gods are in your blood and you use the Work of this book to call upon Them, believe me, you will know about it!

The Northern Deities of Draconian Magic

Odin

In *Apophis*, the principal God of Draconian Magic is explained to be the Lord of Darkness, represented in that volume as Set, the Egyptian God who is against the Gods.

In the North, the figure occupying this foremost position, the principal God of the Draconian magician, is Odin, the All-Father. He is the Lord of Valhalla, the God of the hanged, Bolverkr, Lord of Light and Drighten of Darkness. He is a complex and multi-faceted God, which

should suit us well since Initiates must be complex and multi-faceted people.

Odin possesses many of the attributes belonging to the Lord of Darkness as listed in *Apophis*. He broke loose of the original cosmic order represented by the giant, Ymir, by slaying him and using him as the building blocks for a new creation, shaped to accommodate Himself and His fellow Gods: the nine worlds that hang from the world-tree Yggdrasil, most especially the world of Midgard and the enclosure of the Gods.

He is also described as Gifting mankind with consciousness. According to the mythology the original man and woman were named Ask and Embla: Ash and Elm. In other words, they were trees. The symbolism of this should be obvious, since the complex of nine worlds in Norse mythology is itself figured as a tree, Yggdrasil. This implies that the human species is a microcosm of that greater cosmic structure and is – like the Gods – capable of travelling within all of the worlds and partaking of their unique energies.

Odin gives mankind a mind / soul complex, the capacity for Divine ecstasy and spiritual inspiration, and – most importantly – a sense of Self. He makes human beings as unique, Self-aware individuals, each with a will of their own, even as He Himself is.

Nor is Odin a comfortable God. He travels throughout the worlds, often as a wanderer in disguise, an old man who challenges those He meets, sometimes as a grim joke, sometimes in deadly earnest. He tests those who take His Name to themselves and affords them opportunities for heroism, which often equates to great discomfort and tribulation.

It will be apparent that an Initiate honours Odin and seeks to emulate Him, developing the consciousness he has

been given to its most elevated and inspired potential. He does not offer up prayers to Odin or beseech favours, for such would displease this God who favours heroic souls. An Initiate will acknowledge Odin in word and deed and will seek to emulate Him. The profoundest worship that can be offered to Odin is to take up your own spear and stride out into the worlds to forge your own path as He has done.

Most of the Northern tribes traced the ancestry of their chieftains ultimately back to Odin. The All-Father was literally the blood ancestor of the Northern folk. He is not a God we choose to 'believe in' among other gods. He does not require belief; He is in every pulse of our blood around our body, a tangible part of our genetic heritage. The proof of His presence is our own consciousness, Gifted from Him. The existence of consciousness is the direct expression of the God of consciousness, who is no mere metaphor. This creates a very particular bond between Odin and the Initiate of the Northern Mysteries, a bond which goes beyond mere belief; it is the bond of kinship.

Unlike the Principle of Darkness in many mythologies, Odin is not a Devil figure. He is the All-Father, the chieftain of the Æsir. He rules in Valhalla, He is not a rebel against the order He has created.

And yet in many ways, He is far more secretive and subversive than any of the other Gods who follow Him. He frequently travels in disguise and deliberately misleads mortals and Gods alike. He is not afraid to lie or deceive in order to achieve His aims. Odin plays a long game and when other Gods are most concerned with the preservation of what They have, Odin understands that Ragnarok is inevitable. He will face it heroically, but He lays His secret plans for the reshaping of the world thereafter. As the God of consciousness, Odin understands the principle of

Remanifestation and applies His energies to using it instead of fighting it. Odin moves the pieces in His game far beyond the limits of the vision of others. Nor is He afraid to break the rules of the game when Necessity requires it.

The role of the Devil-like figure in Norse mythology is played by Loki, a complex figure whose purpose is to introduce a chaotic element into the world of the Gods, thus creating the potential for transformation. He is a master of transformation and disguise Himself, assuming many different forms. As a horse, He sired Sleipnir, Odin's eight-legged steed. He is also the father of Fenrir, the wolf of Ragnarok, and of Hel, the Goddess of the realm of the dead which bears Her name. Loki's influence causes strife and trouble for the Gods, but His cunning also often wins the day for the Æsir. It is only after He causes the death of Baldur that He is finally chained and the events leading to Ragnarok are set in motion. These latter tumultuous upheavals are discussed fully in chapter nine.

Matters are more complex than this brief description would suggest, however. Edred Thorsson makes a good case for Loki actually being a manifestation of Odin's own Shadow-Self rather than a totally independent entity. It took me a while to reconcile this idea, but the more I came to Understand and know Odin, the more certain I became that Edred was right. Loki is a manifestation of Odin's Understanding of the necessity for change and transformation. He is a catalyst, and often a cruel one, sweeping away the old to make way for the new. Odin is aware that Ragnarok is both necessary and inevitable and Loki is the tool He uses to ensure that it unfolds according to His design.

This does not mean that Loki is under Odin's direct control. That is entirely untrue. Odin and Loki are frequently at loggerheads, to say the least. But Loki is nonetheless a

projection of Odin's Will, a realisation of what is Necessary.

It will be apparent to the astute reader that we each have a Loki within us – our own Shadow-Self – who needs to be unchained at times. When the path of our Wills is set and we know what we are to do, when we are acting with our Odian consciousness, that is when Loki will slip through also. He will act upon the same current of Will, but will introduce elements and shape occurrences which are tangential and unforeseen. This phenomenon is discussed more fully in the later chapters of the book.

It is noteworthy that both Odin and Loki are shape-shifters and change Their forms during the course of Their myths in order to achieve Their goals.

Those familiar with the teachings of the Temple of Set may appreciate the following allusion: Loki is to Odin as HarWer is to Set, a fitful and unpredictable Other Self.

What is indisputable is that Odin is the primary God of the Northern Draconian magician. He is the God of consciousness; the God of transformation; the God of life, death, and life beyond death; the God of magic; the winner of the runes; the shaper of worlds (inner and outer), who holds the *valknutr*, the means of binding and loosing those worlds.

There are many tales and attributes of Odin which are of great relevance to the Work outlined in this book and which the Initiate will actively seek to emulate. These will be introduced in their proper places. This brief introduction serves merely to outline the core Essence of that God who is the sovereign ancestral Deity, in whose Name we Work.

Freyja

The second Deity of the Draconian current identified in

Apophis is the Scarlet Woman. She is the feminine complement of the Lord of Darkness, the focus of Desire within the Draconian pantheon.

The Northern Goddess who holds this position is without any shadow of a doubt Freyja. Her origins and the nature of Her mythology mark Her as quite distinct in many respects.

It is to Her origin that we must look first of all. It is highly significant that Freyja is **not** of the Æsir. She and Her twin brother Frey are from a different race of Gods, the Vanir, with whom the Æsir fought a war. It seems highly likely that the woman who was the cause of this war was Freyja Herself, as will be explained below.

Why is it so important that Freyja is not one of the Æsir? Because the Scarlet Woman in Initiation is representative of the Other: She is that which the Initiate is Not, but which he Desires. Freyja is a Goddess, and thus worthy of the interest of Odin and his kindred, but She is something different, something from Outside, something Other, adding a new and dynamic element.

The mythology tells how when the Æsir had established themselves, a stranger came to their halls, a woman named Gullveig. The meeting was not a cordial one and the Æsir killed the mysterious woman with their spears and burned her body. She returned once again and again they slew her with spears and burned the corpse. She returned a third time, more powerful than before. This ill-treatment of one of their own by the Æsir led the Vanir to initiate a war between the two races of Gods, finally ending in a truce and the customary exchange of hostages.

Gullveig Herself remained with the Æsir, changing Her name to Heithr. It seems likely from the mythological evidence that She was in fact Freyja, since Freyja is thereafter

found among the *Æsir*, yet She was not one of the hostages exchanged at the conclusion of hostilities. The catalytic action of Gullveig in initiating the conflict, and Her ability to Remanifest in ever more powerful form, are also characteristics of the Other, as the Initiate will discover when his own Other begins to manifest Her influence in his own life.

A word should be said about the differences between the two races of Gods: *Æsir* and *Vanir*. The former are Gods of the vertical axis, the spiritual dimension, linking Midgard with the worlds above and below. They are associated with consciousness, culture, life and death. The *Vanir*, however, are Gods of the natural order of things, the yearly agricultural cycle, animal husbandry and so forth, the means of survival and propagation in the natural world. Following their initial war, both groups of Deities feature in Northern mythology, representing life in all of its aspects, natural and supernatural.

Freyja's name is actually a title rather than a personal name; it means 'Lady', as that of Her twin brother Frey means 'Lord'. These two members of the *Vanir* are of enormous importance in old Northern religion and following the war they abode largely with the *Æsir*. Freyja in particular features heavily in the mythology and it will repay us to examine another of Her mythic tales now.

The Brisingamen was a necklace (or a belt or girdle) which was of exceptional beauty. It was being forged by four dwarfs and its virtue was such that it gave its possessor tremendous power over natural forces and wealth. Freyja desired this necklace and She obtained it through Her sexual favours, agreeing to sleep with each dwarf in turn as payment for the Brisingamen.

The powerful qualities of the Brisingamen were not lost upon Odin, who desired it for Himself. He persuaded

Loki to steal the marvelous necklace, although it was returned to Freyja when She pledged to support Odin in His Work. In time, She taught Odin the use of that magic of which She was Mistress: *seith*, a technique quite different from His own *galdor*.

This myth reveals a lot about Freyja. One of Her primary attributes is Desire, illustrated here by Her own Desire for the Brisingamen and the Desire of the dwarfs for Her. This leads to an exchange, in which each obtains that which they wish for through a sexual process.

Sexual adventures are often linked with Freyja. Her relationship with Her twin brother Frey is incestuous in nature. She is accused of this by Loki in *Lokasenna* (*Loki's Quarrel*, or *Accusation*, a kind of jousting with words and insults), where He also claims that She has been promiscuous with the entire company:

*'Be silent, Freyia, I know all about you;
you aren't lacking in blame:
of the Æsir and the elves, who are in here,
each one has been your lover.'*

...
*'Be silent, Freyia, you're a witch
and much imbued with malice,
you were astride your brother, all the laughing gods
surprised you,
and then, Freyia, you farted.'*

-- *Lokasenna* 30, 32

As the curriculum of Work in this book unfolds, the reader will discover that Desire is a very powerful magical Key. It is also noteworthy that in Loki's accusation, Freyja was 'astride' her brother. This is significant, as Kenneth Grant argues in

his *Typhonian Trilogies* that the most correct position in sexual magic is for the woman to be on top of the man, not vice versa.

Loki also denounces Freyja as a 'witch', a reference to the *seith* magic She practises. *Seith*, as opposed to *galdor*, is primarily associated with women, especially female seers. It is carried out in a state of trance and can involve sexual elements.

Half of the slain warriors who were assembled into the Gods' armies were gathered to Valhalla by Odin; the other half were brought to Freyja's hall at Folkvangr. When Freyja Herself manifests in Her warrior aspect, She takes the form of a great sow, a female wild boar, an animal of great ferocity. Her chariot is pulled by wildcats.

It is said in the mythology that Freyja was married to Odr. This may or may not be a name of Odin, but it is most definitely the name of the ecstatic, awakened consciousness which Odin represents. Freyja is said to seek the missing Odr across the Earth, leaving tears of gold in Her wake.

Thus we have in Freyja a Goddess of sex, war and magic. As such, She fulfils every function of the archetype of the Scarlet Woman as discussed in *Apophis*. I must add a cautionary note at this juncture, however. It is useful for us to use these comparisons for the insights they afford us into the Goddess and Her role in Draconian Magic. But when we are dealing with a specific tradition, it would be very wrong to say, 'Freyja is Babalon' or 'Freyja and the Scarlet Woman are the same thing'. This is quite untrue. There exists a resonance which allows us to sense an affinity between them, but Freyja is Her own Goddess and will quite rightly not respond to the names or titles of others. The Gods of our ancestors do not exist in a world of pick'n'mix, mix'n'match hotch-potchery. Approach Freyja as Freyja and as Freyja

alone. Otherwise, if you're lucky you'll be ignored; if you're unlucky you'll get your nose bloodied. You cannot – ever – equate one Deity with another. They may be a culturally distinct manifestation of a very similar Idea, but the personality and the spirit will be quite distinct.

A Triplicity of Dragons

In *Apophis*, the Ancient Serpent was represented under a single figure, namely Apep or Leviathan. All facets of the Draconian Essence were discussed under the ægis of this single entity.

This encapsulation of Draconian attributes in one all-encompassing Form is a good thing and a necessary thing, representing the Draconian Essence awakening within the psyche of the magician. However, when we look at Northern lore we find a particularly rich history of dragonkind and these individual serpents can be used to invoke and embody specific aspects of Draconian consciousness. This allows us perhaps a little more precision in our Work and a boost to our Understanding.

There are many dragons in the myths and legends of Germanic countries. The student can profitably research a great many of them. The dragon in the final third of *Beowulf* is a good example. But there are three dragons in particular which are of great antiquity and whose attributes particularly inform our present Work. These are Fafnir, Jormungandr and Nidhogg.

Fafnir is the dragon slain by the great hero Sigurd. This story is recounted in the *Fafnismal* and in the *Saga of the Volsungs*. Unlike most of the sagas, that of the Volsungs is evidently a very old tale and its tone is mythic rather than

historical.

Fafnir is the guardian of a great treasure of gold and the bearer of the *Ægishjálmur*, the Helm of Awe, after which this book is titled. Sigurd kills Fafnir and wins the gold and the Helm. He also tastes the dragon's blood and acquires its wisdom, exemplified by his newfound ability to understand the speech of birds. The sequence of transformations in this tale forms the central Initiatory process of this book and is the focus of chapter six.

The transformative process described in the tale of Sigurd and Fafnir extends throughout the book, however, including some of the practical techniques taught, such as the use of the Helm of Awe as a tool for operative magic. Most of these allusions and developments will be pointed out, but the Initiate is well advised to read the source texts several times in order to draw their atmosphere and mythic pattern within.

The second great mythic serpent is Jormungandr, often referred to as the Midgard Serpent. This enormous beast is a sea serpent, dwelling in the ocean depths. Jormungandr was originally a monstrous child of Loki and was cast into the sea by Odin. Once there, it grew to such a size that it encircled the entirety of Midgard with its body.

The symbolism of Jormungandr echoes that of the *Ouroboros*, the serpent forming a ring and taking its own tail in its mouth. The function of this great sea dragon is to establish the boundary of the world and to mark its limits. If Fafnir represents the Dragon Within and the initiatory journey of the magician, then Jormungandr represents the Dragon Without and the arena in which that journey takes place. The two are distinct and yet there is a link between them. This polarisation between the two dragons will be discussed more fully later in its proper place.

The great enemy of the Midgard Serpent is the God Thor, who nearly breaks the foundations of the world when He hooks the dragon on a fishing expedition and almost succeeds in reeling it in with His great strength. At Ragnarok, it is Thor who will slay Jormungandr with His hammer Mjolnir, though He Himself will perish from the Serpent's venom. When Jormungandr is slain, the bounds of the world will be broken and reality as we now know it will be swept away.

The third of our triplicity of mythic Northern dragons is Nidhogg, a winged dragon who is said to have its lair in the deepest parts of Hel's domain, feeding upon the dead and rending the very roots of Yggdrasil with its claws, spewing venom upon them. Nidhogg is a devourer, whose sole function is to consume. It is thus the dragon of time, which devours all. And yet, it is the dragon which may devour time itself and therein lies its initiatory key. It is reminiscent of the mythology of Apep recounted in *Apophis*, the serpent who swallows the Sun. As such, Nidhogg will be a force to be actively resisted by those beginning on their initiatory quest, but a force to be actively harnessed by those who are well advanced upon it.

The Mysteries of Nidhogg will be discussed more fully in their proper place.

CHAPTER TWO

DRAGON RUNES

The Language of the Gods

All magic, including Draconian Magic, is first and foremost concerned with communication. Every magical act is an act of communication. Magic is a communication with the Gods, with our own hidden complexes, with the world outside ourselves. This is not simply a matter of firing out messages, requests, prayers or petitions and hoping something comes of it. Any effective communication must be a two way process. It is question and answer, proposal and response, comment and reply; it is **dialogue**.

In order to effectively communicate, we must have a sophisticated language with which to convey our ideas. In the magical realm, ordinary words are useful, but are not sufficient. There are magicians who scorn the use of words altogether, but words are a symbol set just as valid as any other. As Anton LaVey pointed out, a well chosen set of

emotionally charged words and phrases can fan the Magical Will and the empowering force of Desire to fever pitch.

Passion is not enough, however, precision is also required. It was Stephen Flowers, the Magus of **Rûna**, who pointed out that the correct application of passion and precision in due proportion will be the measure of a magician's success.

This precision is achieved by adopting a purely magical symbol set, preferably one based upon a solid tradition, which has been tried, tested and refined over the centuries. This will give us a concise and meaningful way of clearly specifying our aims in a language which is understood by the subconscious. Once we have settled upon such a symbolic language, we will be able to communicate our magical Will with clarity.

In Northern Europe, this precise magical encoding is achieved through the use of the runes. Each rune possesses four unique qualities: it has a shape; it has a sound; it has a number; it has an inherent meaning. The practice of rune magic is known as *galdor*, a word which has a meaning akin to 'croaking' and refers to the speaking of the runes. The runestaves may be used to define our Will in speech or in writing. Specific ways of using the runes for magical purposes are described in chapter four.

The runes were originally arranged in a sequence of twenty four staves, known as the Elder Futhark. This twenty four rune set is the most complete and traditional iteration of runelore and this is the rune sequence used throughout this book. It most fully embodies the original Vision of the early runemasters.

In the Viking Age, the runes were recodified into a simplified set of sixteen staves. In this reworking of the runes, some of the more complex staves were given simplified

forms and some sound values were grouped together under a single stave. This should not be seen as a degradation of the original tradition; it was a thorough, Initiated reinterpretation and Remanifestation of the runes to meet the needs of a new age of expansion and exploration. The Younger Futhark, as it is known, has proven itself to be extremely effective in Workings of operative sorcery. These are the runes which were used on my own home, the Isle of Man, and they are the runes I usually use for operative magical Workings. Nevertheless, it is in the Elder Futhark that we find the most comprehensive expression of runic philosophy, so that is the rune series used in this book. The Elder rune row is certainly the one which Initiates should familiarise themselves with first; those who wish to then use the Younger Futhark will find it easy to adopt the Younger row having first Understood the Elder.

The Old English runes were basically the Elder Futhark with new staves added to the end of the row to allow for new sounds as they were added to the language, so its underlying lore is basically that of the Elder rune row.

Those desiring a more in-depth history of the development of runes are directed to *Runelore* and the other books of Edred Thorsson.

The runes of the Elder Futhark are tabulated below, along with their number and sound values and their primary meanings.

Number	Rune	Name	Sound	Meaning
1	ᚠ	fehu	F	cattle, money
2	ᚢ	uruz	U	aurochs
3	ᚦ	thurisaz	Th	thurs, giant

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4	𐌱	ansuz	A	ancestral god
5	𐌹	raidho	R	wagon, riding
6	𐌺	kenaz	K	torch, sore
7	𐌶	gebo	G	gift
8	𐌿	wunjo	W	joy
9	𐌠	hagalaz	H	hail
10	𐌿	nauthiz	N	need
11	𐌺	isa	I	ice
12	𐌶	jera	Y	year
13	𐌶	eihwaz	EI	yew
14	𐌿	perthro	P	lot-cup
15	𐌿	elhaz	-Z	elk
16	𐌶	sowilo	S	sun
17	𐌶	tiwaz	T	Tyr
18	𐌶	berkano	B	birch
19	𐌶	ehwaz	E	horse
20	𐌶	mannaz	M	man
21	𐌶	laguz	L	water
22	𐌶	ingwaz	-NG	Ing
23	𐌶	dagaz	D	day

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24	✕	othila	0	property
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Knowing the names and shapes of the runes is one thing, but it is necessary to Work with them, carving and colouring them, singing them and shaping them, meditating upon them, in order to make them your own. These practices all form part of the curriculum of this book and will be presented in a logical and workable order.

The information given here will be sufficient for anyone to use the runes in Draconian Magic. However, those who desire to create a deep and authentic connection with the runes are referred to *The Nine Doors of Midgard* by Edred Thorsson, published by Runa-Raven Press. Edred's book details a three year course of study and practice which will ingrain the runes deeply in your soul. It is a demanding course, but the rewards are immeasurable. Needless to say, it will greatly enrich your experience with *Ægishjálmur*.

The process of making the runes your own will make you acutely aware that each rune has an existence both within and without. A rune expresses certain elements inside your own being, but it also embodies a quality that is found in the world outside of yourself. Once you have identified the essence of a rune within you and in the world you will become conscious that the two are linked; in a sense, they are one thing. A stream flows between them in both directions and thus the manipulation of the runes within your own mind can cause changes to occur in the outside world. In a similar way, the shifting of the runes in the outside world can cause new insights and understanding to manifest within your own being, through practices such as divination.

Ultimately, **all** runes, both within and without, are but aspects of a single Rune (the word 'rune' actually means 'mystery'). This is **Rûna** itself (or Herself, since Rûna is often referred to as a Lady), the Mystery that lies behind all mysteries, that which is always sought after but never quite

found, the promise that lies just over the horizon. A lot more will be written about Rûna in this book and the subject will be discussed at length in the appropriate place. Rûna is the entire motivation for magic.

Dragon Runes

The core, traditional meanings of the runes can be found in the writings of Edred Thorsson, listed in the Reading List at the back of this book. The Initiate is encouraged to study these carefully in order to establish a fully rounded and authentic Understanding of each rune.

The meanings suggested below are specifically tailored to the purposes of Draconian Magic. They do not contradict the traditional meanings, they merely draw out and emphasise the aspects most pertinent to our current Work. These meanings do not replace the traditional ones. It must be borne in mind that the meanings below may weight certain runes in certain ways, accentuating some runic aspects and abbreviating others. Although they are fully functional and tailored to the practice of Draconian Magic, Initiates who wish to explore the use of runes more fully will necessarily take time to study the traditional meanings also in order to understand how the current ones have been derived.

F

Fehu

The Draconian associations of this rune are apparent from the outset. It is strongly linked with the dragon Fafnir and his

cursed hoard. The rune refers to both the dragon's fire and the gold it guards. This is explicit in the words of the *Old Icelandic Rune Poem*:

(Gold) is the strife of kinsmen and fire of the flood-tide
and the path of the serpent.

The "fire of the flood-tide" is both the fiery breath of the dragon and the gleam of the Rheingold beneath the waters. The "path of the serpent" is the path of Fafnir, who seized the treasure and hoarded it, causing the "strife of kinsmen" in the *Saga of the Volsungs*.

These are powerful mythic images and highly representative of the rune and its danger. But the *Old English Rune Poem* points out that "every man ought to deal it out freely". The dragon's gold is not to be hoarded. The proper place for the Rheingold is in the Rhein, freely flowing in life's stream.

Gold is a powerful magical tool. Particularly in the modern age, money is imaginary: figures that bounce back and forth in the banking computer system, without substance or real essence. Money has value because people **believe** it to be so. To hoard it is to hoard an illusion. This imaginary tool should be **used** to win your goals, to travel to new places, to influence people. This is the truer sinuous path of the serpent, a path along which the fire does not flicker and die but constantly finds new fuel.

ᚱ *Uruz*

The Draconian aspect of *uruz* is perhaps best illustrated by

the Dragon as invoked by Merlin in the movie *Excalibur*: an imminent force of nature that rises powerfully from the earth itself. The animal generally attributed to the rune, the wild aurochs, is a symbol of great strength and vitality, a beast that fights with its horns and is "a famous roamer of the moors".

This rune embodies primal strength and vigour, a wild ferocity and freedom that refuses to be bound. It is the Dragon in its most aggressive and dynamic manifestation.

The rune provides the Draconian Initiate with great strength of purpose and the stamina to carry his goals through to completion, but it demands the sacrifice of all inhibitions and societal restraints in the process. To effectively use this rune, one must emulate Captain Nemo and not be a civilised man.



Thurisaz

Thurisaz is described as a thorn or a thurs (i.e. a giant), also as a symbol for Thor's hammer. In all cases, the symbolism is aggressive and violent. In Draconian terms, it represents the tooth or claw of the Dragon.

This rune is brute force. Contrary to most modern bleating, brute force is sometimes regrettably necessary. However, it always inflicts wounds and bruises.

The rune is a symbol of conflict and conflict is inevitable, whether we like it or not. Better to be the Dragon than to be devoured by it, but the price is always high.

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Ansuz

Ecstasy and inspiration derived from the ancestral sovereign God: the magical power of speech and poetry. These are the usual meanings of the *ansuz* rune.

These meanings speak of consciousness; its awakening and its inspiration. In Draconian terms, *ansuz* is the hot wind of the Dragon's breath that stirs the cloak of Odin. Its heat and motion scorches the mind, blasting out the old, dead leaves that lie cluttered in its corridors, enlivening and energising the conscious faculties. It emerges again from the mind through the mouth in a rousing stream of oratory.



Raidho

Traditionally, *raidho* represents a journey, a 'riding'. It carries the meaning of an ordered progression. This is echoed in its Draconian symbolism, in which the shape of the stave may perhaps be interpreted as the carved head of a Viking dragon ship as it journeys through the waves, the head of the dragon gazing out over the miles that lie ahead.

The concept of ordered progression may also be seen in the movement of a serpent, as will be recognised by anyone who has seen the patterns left in sand after a snake has passed over it.

This rune stands for far-seeing and planning, the process of a well-planned journey (whether literal or metaphorical) and the recognition and implementation of repeating patterns.

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< *Kenaz*

Kenaz is a torch. In other words, it is a controlled fire, harnessed and utilised by human ingenuity. Its sound value suggests words such as 'kenning', 'cunning' and 'craft'. As such, it expresses the insight and occasional deviousness which leads us to think outside the box and develop new technologies, using the properties of physics to enhance our lives. *Kenaz* will always contain a certain subversive element, for even the most benign invention requires the ability to think in a way that sidesteps the usual obstacles. This accords with the legendary cunning of the Dragon and its love for riddles and misdirection. In spite of its undoubted positive applications, there is always a certain streak of cruelty in *kenaz*, evidenced by its alternate meaning as 'sore'. This too suits the character of the Dragon. The rune's shape may be considered representative of the Dragon's jaws yawning wide to breathe fire.

X *Gebo*

Gebo represents a gift. In actual fact, it embodies the entire process and all of its variables: it is the act of giving; the thing given; the giver and the one given to. It also implies the responsibilities and obligations which come with the exchange of gifts.

This is largely a positive rune. Gifts strengthen friendships, seal pacts and forge alliances; they can also placate and reconcile enemies. Whether the gift is gold or a

word of friendly advice, the principle is the same.

But the cold and unyielding eye of the Serpent warns that a gift – whether given or received – may incur an obligation, whether explicit or implicit. So give wisely and warily, only to those who merit it and always in proportion. A gift should mean something.



Wunjo

What does this rune of fellowship and camaraderie signify for the Draconian Initiate? Quite simply, it symbolises the link with all of the actual and legendary Orders of the Dragon that have persisted throughout history. The shape of the rune is a banner upraised on behalf of all those who understand the serpentine roots of consciousness. It is the fellowship of the Mysteries themselves and the fellow travellers we meet upon the Path.

But also significant is the rune's meaning of joy. Sorrow and misery are the default mindsets of the major world religions. The Draconian Path champions a fierce joy in all of life's experiences: existence itself is a pleasure and delight; life is sheer exuberance.



Hagalaz

Hagalaz is an imprint of order; it establishes a pattern and stamps it upon reality. This is manifest in the fractal patterns of nature, the orbits of atoms and the principles underpinning

the laws of physics. But for the Draconian magician, a champion of consciousness, this will be a self-created order. *Hagalaz* is the process invoked when the Eye of the Dragon wishes to recreate itself in the wake of initiatory progress, sweeping aside the old to make way for the new.

But this Remanifestation has its destructive side. The hailstorm of the dragon's breath will lay waste crops and cause structural damage to property. But the world afterwards will be new and fresh, ripe for rebuilding, imprinted with a new pattern.

Hagalaz is all about the perception and use of patterns. These may be long-lost patterns of behaviour, ancestral tendencies or core values, hidden in the deep places of the soul, waiting to be reawakened. Or they may be new patterns, freshly invoked, birthing in joyous fanfare. These moments of exhilarating crisis are what we ultimately use and direct to define ourselves.



Naudhiz

Need is the driving force behind evolution, the transformation from one state of being to another. It is also the driving force of the Draconian magician.

Most people in the modern world are programmed with a set of goals: marriage; mortgage; children; good career with 'prospects' (whatever they're supposed to be); a nice car; a comfortable three piece suite, regularly renewed in the annual sales; a good credit rating; an obligatory conservatory; dinner parties with trendy low fat, reduced sugar, zero nutrition foodstuffs. And so on...

Need rubbishes this list. Need doesn't concern itself with comfort, excess money, social acceptance or anything else of that sort. Need cares only that life is vital, exciting and transformative. Jobs, relationships and respectability may all be jettisoned in the service of Need.

Need is fueled by Desire. If we accept (and I do) Anton LaVey's division of the human soul into surface personality, hidden Dæmonic Self and innermost Core Self, the Need-fire within the magician is ignited by the friction between the various layers of his own being. It must be noted that this inner conflict is not a negative thing; it is a very positive and dynamic affair.

The outer personality Desires the Dæmonic Self, which in turn Desires manifestation. This Desire is projected as goals and quests in the outer world, which drives us to achieve great deeds. These in turn feed back to the Core Self, transforming and energising it. Thus the glorious game of Self-creation continues while the Dragon fire continues to burn. That other face of *naudhiz*, the devouring dragon Nidhogg, reminds us what happens when the flame of Desire sputters and dies: to stand still is death.

I *Isa*

In the Celtic symbolism of Vortigern's tower, there are two Dragons in perpetual conflict: a red one and a white one. This is echoed in the Draconian interpretation of the runes *fehu* and *isa*. The former, as already discussed, is the expansive force of fire. *Isa* is the contracting force of ice. If the former is the fury and passion of the Dragon's flame, the

latter is the stillness and intensity of its gaze.

This conflict is a necessary one and intensely creative. It is the root of the Germanic creation myth, as the outflowings from Muspellheim and Niflheim meet in Ginnungagap. If either force is missing, the Void cannot give birth. If either force is lacking in the Initiate, he cannot continue to Remanifest his own being.

In the Initiate, *isa* represents his ability to turn back in upon himself, to concentrate his essence and separate it from his surroundings, withdrawing to a vantage point bordering on the Void. *Isa* is the resultant ray of intense concentration, pure and unsullied, which is directed outward from his core. From this vantage point, he may view events with complete dispassion and concentrate his Will into an irresistible focus.



Jera

Jera, the turning of the cycle of the year, the recognition of cause and effect and the apprehension of recurring patterns, resembles the well known symbol of the serpent swallowing its own tail; it is Jormungandr, encircling and defining the limits of the world. As such, it is a rune of Self-definition and subsequent Remanifestation.

With the Initiated Draconian awareness, such a pattern is not merely cyclical, however. With every turn, with every Remanifestation, we do not simply come back to the same place, doomed to repeat the same pattern for eternity. The imperative of consciousness is that we recognise the patterns that we ride, that we learn from them. As such, we ride a spiral rather than a strictly fixed course. Every time we

come around we find ourselves in a better position to use and shape the forces that sustain us, becoming more than we previously were.

The Eye of the soul focuses at the still point at the centre of the turning wheel, seeing all clearly and dispassionately: whereas the conscious, incarnate mind strives to cling to the very rim, experiencing the thrill of maximum speed and transformative potential. The truly awakened soul accomplishes both at once, as discussed under the *dagaz* rune.



Eihwaz

This is a rune of the span of consciousness, from its most primitive and bestial manifestations right through to Self-generating divinity. The Dragon is the most noble and the most ravenous of mythical beasts. The Draconian consciousness must understand and embrace all of these extremes, synthesising them into a Self, if it is to achieve the full span of *eihwaz*.

This is a rune of life and death and the limits within which they occur. It is also a rune of the consciousness to which such limits are irrelevant.

Eihwaz is in certain respects indicative of Yggdrasil itself, the height and depth of the World Tree from which the worlds depend. To the Draconian, a shift in perspective is required, so that the span of the Tree is the Initiate's own consciousness, the framework of the worlds within. The Self becomes the constant around which all else revolves.

⚡ *Perthro*

Perthro is the lot cup, the element of chance. It is also the weight of past history that carries us to the event where chance is invoked. Every possibility or probability that may arise has come about because of the patterns we have woven through our own actions to date. Every decision depends upon the decisions that came before it.

The Dragon, with its Eye in eternity, understands this. It learns to read and interpret the patterns active in every circumstance (a practice we may develop through rune-casting for divinatory purposes). Moreover, it understands how such patterns are formed and learns to actively steer its own future through its present actions and the reinterpretation of the trends of its past. The Draconian Initiate forges his own destiny.

No matter how precise the patterns, the way in which any event finally falls out depends upon the factor of chance, the weighing of the probabilities, the rolling of the dice. The Initiate welcomes that chance, recognising it as symptomatic of the Void – Ginnungagap – from which all things ultimately issued. The fact that both our best-laid plans and our most desperate gambles each remain dependent upon a chance element is a cause for rejoicing, as we know that the future will always unveil something fresh and at least partly unexpected.

⚡ *Elhaz*

Elhaz is the root rune of the Helm of Awe, the entrancing gaze of the Dragon Fafnir. It is also the sword in the hand of Sigurd, who slew Fafnir and assumed the Helm and the Dragon's treasure to himself, a transformation from Beast to Man to God through the power of this rune.

The sexual symbolism of the rune, depicting female genitals in its normal form and male when inverted, is indicative of the opening of the Serpent's Eye and the streaming of the creative / transformative forces across Ginnungagap, a doctrine central to the Helm Project of the Order of Apep, and depicted in the Order Seal below:



Sowilo

The lightning strike symbol depicting the sun's rays is suggestive of the zig-zagging motion of a serpent across the sands. It is a smooth and efficient motion, carrying the snake unerringly on, as a ship is steered by the position of the sun in the heavens in the rune-poem. Yet it is a motion that seems strange to those whose thoughts are fixed only on their feet.

Sowilo's sunlight brings the clarity of the Dragon's gaze and the certainty of the snake's motion, steering us to

that destiny which we have crafted for ourselves.



Tiwaz

This is the rune of the axis of the worlds, around which all revolves. It is the serpent who coils around the pole in the night sky.

For the Draconian Initiate, this axis is his own innermost Self, the only true and abiding constant in his life. Upon the aesthetic and ethical standards of this Self, he must establish the laws of the world in which he chooses to reside.

It will be observed that the pole itself neither moves nor transforms: only the appearances that spin into manifestation around it.

The worlds derive their meaning and their ordering from the pole: the pole finds its sense of identity reflected back to it from the worlds.



Berkano

This rune is attributed to the Birch-Goddess and the Draconian interpretation has little to add to this. Some magicians tend to forget that they are just as subject to the general operations of nature as everyone else. We are born, we need to be nurtured through our childhood, we enter our own adulthood and ultimately we die.

There is no conflict between the Birch-Goddess and the Draconian current. Indeed, in certain mythologies and

interpretations it is evident that the primordial Dragon is itself female and associated with birth and generation.

The Draconian Path is concerned with the flesh. Unlike those religious creeds most people pay lip service to, there is no enmity – and little differentiation – between flesh and spirit in the original European religions. The body is one part of the complex that makes up the Self. Incarnation is a joy, not a chore.

The generative forces attributed to *berkano* are among those most readily harnessed and applied by the Draconian Initiate.

M *Ehwaz*

Most religion is concerned with the cessation of Desire, but Draconian Magic is – and always has been – about the pursuit of Desire. The Draconian Initiate seeks out those people, places, things and organisations that resonate with his Desire and allies himself with them.

His Desire itself, the hunger in the Dragon's heart, is really the very steed that he rides. But he knows to value the relationships and partnerships he forms along the Path. He draws strength from the Other, who reflects and strengthens him, providing a conduit for those qualities he may personally lack. This is the Mystery of Exchange.

M *Mannaz*

This rune may be viewed as two *uruz* runes facing each other and overlapping. This creates a central *gebo* rune in an elevated position. The interpretation of this is a definition of Man as a creature in whom the Gift of consciousness has assumed dominance over the bestial nature.

This illuminated, Self-aware Man is the one who is fit to command the Beast, to tame / slay / steer the Dragon. This Man is a hero of Sigurd proportions, properly fitted to face and overthrow Fafnir, assuming the Dragon's powers and riches.

As illustrated in the shape of the rune, this Man is the strength and vitality of a Beast merged with the consciousness and Will of a God.



Laguz

This rune signifies a lake. It is a reminder of the source of life and the weight of evolution and ancestral development. It is the forces which shape life itself and the processes which shape and define the course of life, the rites of passage we undergo.

The rune's other meaning, as *laukaz*, is a leek. Such a plant grows in an environment which encompasses water, earth and sky. In just such a way, our lives grow in an environment shaped by both natural instinct and biological imperatives and the wider plains of the imagination and the realisation of consciousness itself. We are impelled by the patterns that have been established in our past, but are also guided by our visions of the potential of the future.

We possess the divine spark of consciousness, but we

are not Gods. We are meant to exist in this world, in Midgard, first and foremost. The wise Initiate does not fight against the environment in which he finds himself. Instead, he learns its ways and adapts himself to best possible use of it in order to achieve his goals.

The proper harnessing of the forces in the *laguz* rune depends upon a proper Understanding of the nature of Man, as shown in the preceding *mannaz* rune.



Ingwaz

This is the rune of gestation, of introspection and incubation. Initiation is a cyclical process. Each initiatory cycle will include a phase where the Initiate seems to run into a brick wall and can progress no further. Life reaches a standstill and it takes much effort to simply tread water. Magical Work yields unsatisfactory, muted results. There seems nowhere further to go.

In such a situation, to simply continue on as one always has done is to achieve a state of stagnation at best, regression at worst. Instead, it is necessary to withdraw and to turn inward, seeking the walls that you have built inside yourself. This is a process of analysing your reasons and motivations for the Work, assessing which of your practices are helpful and which are merely habit. It is time for a Nietzschean “revaluation of all values”. Only by such an active reassessment and repointing can we identify our self-created blockages and demolish them, emerging into a far bigger world of magic and potential than we previously inhabited. Until the cycle turns again, of course, and we have

expanded to fill our new space also.

Every time we achieve such a breakthrough after a time of incubation and reflection, every time we win our new Vision and create our new Destiny, we can only see so far ahead. We unconsciously create new barriers for ourselves at the limits of our Vision, and it is these that we inevitably bump against as we continue to grow and to fulfil our potential and promise.

Such blockages, which seem frustrating and disheartening at the time, are thus positive indicators. They mean that we have reached the limits of what we previously understood and that it is time to seek a new illumination. In Draconian terms, the whole process of *ingwaz* may be likened to the serpent shedding its skin when it has outgrown it, emerging as a new being: the same, yet greater.



Dagaz

The rune expresses the zigzagging cyclical course of the Draconian Initiate as he / she passes through a central still point – the point of focus of Self, where all perceptions are ultimately evaluated – and rides the course through all extremes and polarities of experience: symbolised in the rune by night and day, light and dark, known and unknown.

It is the duty of the Initiate – as superbly recounted in Colin Wilson's book *The Outsider* – to ever seek the extremes, but to always remain apart from extremism, soaking in the knowledge and insight to be gained at the edges of experience without identifying with them. The serpent's course always zigzags back again to the centre, then on in a

new direction.



Othila

The rune row begins with the spendable wealth of *fehu*, wealth which we are urged to keep in circulation rather than hoarding. The final rune represents another kind of wealth entirely, the wealth of the homestead and assets of a more permanent variety. These we are expected to hold onto and to treasure, for ourselves and for our posterity.

The traditional interpretation of the rune's shape is of the fenced enclosure which surrounds and protects the homestead. In Draconian symbolism, it may equally be the sleeping dragon in its lair, enfolding its treasures, claws crossed before it.

Fixed wealth refers to more than just the stability and security of the home, however. It signifies all of those treasures that we have gathered to ourselves because they tell part of our story, because we have chosen them to mirror and represent some fact of our Selves. These may be things of little actual financial value, but which provide a link to our past. My grandfather's binoculars are one such treasure that I own. Others are things which express our values and sense of beauty. The range of statuettes that stand on the shelving behind me as I type this are bold and idiosyncratic statements of my sense of aesthetics. We all have such treasures, which when viewed with the initiatory eye are far more sacred and transformative objects than any occult trinket.

Galdor and Seith

As mentioned briefly in the previous chapter, there were two distinct types of magic used by the folk of Northern Europe. These were called galdor and seith and owed their origins and inspiration to Odin and Freyja respectively (though each was capable of using the magical techniques of the other).

Galdor was a form of magic which primarily used the runes – chanted or written / carved – and was very much directed by the conscious mind. The runer selects runes whose meanings resonate with his purpose and then focuses his Will upon those runes, awakening them within his own being and sending the stream of rune-shaped Will out into the world to effect his desired change.

Seith is the magic of the seeress, who seeks to still her conscious thought and allow images, visions or voices to arise from the depths of her subconscious or from the worlds beyond Midgard. This form of magic was most often employed by women and was considered shameful by most men of the period. This did not prevent Odin from seeking tuition from Freyja in order to learn its secrets, however. The seeker after magical power cares nothing for the sneers or values of the ignorant and if it's good enough for Odin, it's certainly good enough for us.

Most of the Work of the early chapters (equating to the first three heads in the *Apophis* curriculum) will focus upon the techniques of galdor. Throughout, we will be trying to build bridges between the conscious and subconscious aspects of the mind, but the latter can only be effectively Worked with when it has established a rapport with the former and a good two-way communication is manifest.

Despite this, the first Working of *Ægishjálmur* is more akin to seith, since it is a visionary meditation intended

to link the new Initiate with the Northern Draconian current. This first Working, which should be carried out prior to starting the Work of the next chapter, will awaken the Essence of Fafnir – the first of our three dragons – in the Initiate's consciousness.

Fafnir's Hoard – A Working

This Working is intended to be carried out over a few successive nights, each one adding to what has been achieved before. Its symbolism will be investigated in the chapters which follow, but it is important that this symbolism should be made 'live' within the psyche now, preparing the Initiate for the particularly Draconian aspects of the Work that lies ahead.

The Working is a visual meditation. At this stage, the Initiate should not worry about the peripheral details. Yes, assuming a formal posture can enhance such Workings. Yes, establishing a proper rhythm of breathing can deepen the richness of visionary Work as the blood is better oxygenated. Yes, prior experience with the vision-making powers of the imagination can render such a Working more stable and less likely to lose concentration and cohesion. But every single person capable of sitting down and reading this book possesses sufficient power and skill to carry out this simple Working in a way that will be effective and which will prepare them for the curriculum that lies ahead.

You only need three things in order to be able to carry out this Working effectively:

1. You need to be able to go to a quiet place where you can be alone and where you will not be disturbed for the

duration of each day's Working. This may be a comfortable armchair in a quiet room. At a push, it might even be lying in bed when you retire for the night (so long as you remain awake to do the Work).

2. You need to be able to relax and get yourself comfortable. You may choose to sit down in an armchair, you may prefer to sit in a stable, straight-backed pose in an upright chair, or you may even lie down on your bed. At this stage it doesn't matter, so long as you are able to relax and turn your mind to things other than your body.
3. You need to have a good imagination. A lot of people will protest that they **don't** have a good imagination, but we can soon give the lie to this. Imagine your favourite celebrity lust object lying naked on a bed, luring you over with an enticing smile and all the promise of the lifestyle of wealth and luxury that an affair with them would bring. You didn't find **that** piece of imagining too difficult, did you? I bet it leapt fully formed into your mind without you even having to think about it. If in doubt, go and read a novel that appeals to you for practice, you'll find that you're perfectly capable of exercising your visual imagination when you allow yourself to do so.

The basic procedure is a visualisation, a re-enactment in personalised form of certain aspects of Sigurd's encounter with Fafnir. The Working is intended to progress over nine nights, with each night's phase adding to what has gone before. Its purpose is to awaken the Draconian current of the North within you and prepare you for the curriculum of Work in this book.

The First Night

Begin by relaxing in your chosen place, free from interruptions or distractions. Phones should be unplugged, mobile phones switched off. Take as much time as you need to completely relax and settle, stilling your mind and preparing to give your full concentration and attention to the Working.

Then allow your mind's eye to build up a landscape in your imagination. It is a grey, barren mountainside, with only a few gnarled and stunted trees, all leafless. The wind blows strongly, grey clouds scudding overhead, threatening rain or even snow; it's certainly cold enough. The ground is uneven, with many dried up streams and ravines breaking its parched surface. Imagine strongly that you are standing in this unwelcoming environment. Look around you and fill in its details. Take a few steps in it, but don't wander far from your starting position at this time. In the near distance, you can see a deep hollow, a cave entrance yawning in its depths. Do not approach it. Just use all of your Will and your power of imagination to render this inner environment real and tangible to you. When you have established and stabilised it as best you can, slowly withdraw from it, breathe deeply and open your eyes, returning to full physical awareness.

The Second Night

Return to the forsaken mountainside and take a few minutes to let the landscape stabilise around you. Turn around slowly, viewing all about you. Now you can see that behind you the land falls away suddenly into a deep ravine. You can hear water rushing far below, at the bottom of the cliff walls.

You turn your attention to the hollow that you saw yesterday and you carefully edge closer to it, looking down upon the cave entrance. A foul stench issues from it and a

vapour seeps out, clinging and poisonous. It is this venomous miasma that has rendered the mountainside barren and waste.

You back away from the course of the poisonous vapour and allow yourself to return to ordinary, everyday awareness.

The Third Night

You return to the withered mountainside and spend a few minutes building and stabilising the landscape within your imagination.

This done, you make your way to a tangle of brittle, dead trees that stand like twisted skeletons in the wasteland. You climb up into these and find a knot of creaking branches in which to conceal yourself. For long moments, there is no noise nor motion save the sighing of the cold wind and you find that as you sit motionless, you can become almost invisible in the grey pallor of this world.

You sit totally still and observe in silence as an enormous serpent slithers out of the cave in the hollow, a long and sinuous neck holds a fanged and crested head. The eyes are deadly, the beast's glance radiating a sense of terror and maddening horror, bewitching and beguiling all that it gazes upon. You shrink back, but it does not see you in your hiding place.

The dragon crawls further out of its hole, a poisonous fume surrounding it. It propels itself forward on powerful legs, scaled and clawed, until it reaches the edge of the cliff. Then it lowers its long neck and forebody over the edge, clinging on with its rear claws. It drinks greedily from the rushing waters below and a venomous mist sprays up.

The dragon then pulls itself back up from the ravine and crawls back into its cave.

You climb down from your hiding place and allow your eyes to open, relocating your consciousness in your physical body, thinking about what you have witnessed.

The Fourth Night

You return to the mountainside, but this time there is a weight in your hand. As the familiar landscape shapes around you, you realise that you are carrying a heavy sword, perfectly balanced and razor sharp. A feeling of trepidation sweeps over you. Tonight you are going to face the Beast. Kneel and consider the implications of this. Consider what the Beast means to you. What is embodied in the primal instincts and ferocity of the Dragon? Spend as long as you need in meditation on these matters, preparing yourself for what you must do.

When the time feels right – and it will come upon you as a deep foreboding, compelling you to follow the mythic pattern laid out for your feet – rise up and walk to the cliff edge.

Look down and see the dizzying drop beneath your feet, the river raging and coiling below, like a serpent in its own right. Carefully lower yourself over the edge, finding your feet on a ledge just beneath the lip. Clasp the sword firmly in both hands, point uppermost, and wait.

Soon you feel the earth shaking as the body of the Dragon coils across it, clawed feet propelling it along. Terror almost chokes you as the light is blocked out by the great head as it reaches over the cliff and curves down before you, mere inches from you.

You watch the underside of the long neck passing by until the upper body appears over the cliff edge. Without hesitation, you allow instinct to guide your hands and strike

upwards hard and deep into the soft underbelly, cutting deep into the Beast, burying the sword to its hilt.

A great tumult breaks out, the Dragon shrieking and hissing, spraying a poisonous spume in its agony. It recoils back over the top of the cliff and throws itself to the ground, thrashing and coiling. You cling desperately to the ledge as the earth bucks and shakes beneath its death throes.

Finally all is still and the hoarse, venomous breaths have silenced. You climb slowly back onto the upper ground and survey the huge, still body of the Dragon in its ruin. Overcome with the adrenaline and emotion of this experience, return to your physical environment and think over what has transpired.

The Fifth Night

You return again to the withered waste and slowly approach the still body of the slain Dragon. You marvel at its huge size and crushing strength and walk around it.

As you pass by the head, you are startled by a greenish glint between the eyelids. One of the eyes suddenly opens wide, transfixing you with a paralysing glance. You stand helplessly rooted to the spot as the Dragon speaks.

"I am Fafnir," it hisses. "I am the Dragon that lurks in the deep hollows in the dark places of the mind. You have looked deep within and found me looking back at you, my power persisting even after death. Ponder that well. What will become of my power now? Dare you taste the very heart's blood of me?"

Fafnir will now give you a message that is meant for you and you alone. It may be a word, a phrase, an image, or a feeling. Remain staring into the Dragon's eye until you are certain that you have 'got it'. The eye will then close, releasing you from its spell.

Let your consciousness return and be grounded in your body, then record the Dragon's message and consider what it may mean.

The Sixth Night

You return to the dreary mountainside and the remains of Fafnir. The Dragon's body is still hot to the touch, its internal fire not yet faded.

You take your sword and cut deeply into the chest cavity, removing the enormous heart.

You then gather wood from the dead trees and build a fire. Squatting beside it, you skewer the heart and begin

roasting it. As the mighty organ cooks, you reflect that this is that which pumped life and power through the Dragon's being.

You reach out to see if the heart is cooked yet, but burn your thumb upon it. You snatch your hand back and suck your thumb to soothe the pain of the burn. But it spreads, searing your body and your mind in waves of blistering heat, the venomous blood of the Serpent, energised by the fire, coursing now through your own veins, transforming every cell in your body, every thought in your mind.

Finally, the pain passes and you fall in a swoon, allowing your mind to blank for several moments.

When you recover, you feel stronger and more whole and alive than you have ever done before. You have assimilated and embodied the qualities and Essence of the Beast you have overthrown. Part of you now **is** the Dragon.

Return to your normal mode of consciousness and your normal place to reflect upon this fact.

The Seventh Night

You return to the slain Dragon, now an empty husk, its Essence coiling somewhere deep within your own mind, waiting to be awakened to its full potential.

You decide that it is time to survey some of the treasure that you have won through your conquest. You make your way towards the cave in the hollow, descending into its dark mouth. The lingering fumes and foreboding presence no longer repel you: you feel a kinship with them.

Inside, you find a great, golden hoard, wealth beyond imagining. Spend some time visualising the extent of the Dragon's gold, drawing it into your consciousness.

There are three treasures that you carry forth from the cave, representing the Dragon's hoard. The first of these is gold, which brings strife as well as wealth; the second is a sword, which offers invulnerability to the courageous; the third is a magic cloak, which brings invisibility, strength and the power of deception. Think upon these treasures and how you may harness and use them. They will be discussed more fully in the chapters that follow, but you should make them your own first.

A further thing that settles invisibly upon you is the burden of the Work. You have set foot upon the Draconian Path which brings riches of body and soul, but this is a Cursed treasure and it comes with a price. You must keep ever pushing forward, following your Vision. It was lying still and failing to progress that led to the Dragon's fate. The Dragon now in you must not fall by the same mistake.

The Eighth Night

You return to the area outside the cave, where you are hailed by two ravens sitting on the branch of one of the dead trees. You can understand the birds' language, one of the powers you have gained through tasting the Dragon's blood.

They tell you that you have also inherited the Helm of Awe, the pall of horror and mesmerising power that radiates from the Dragon's gaze. Operative keys for using the Helm will be given later, but for now consider its implications for yourself.

Listen now to what the ravens have to tell you. They will have a private message for you. Wait and meditate until you are sure you have grasped it.

The ravens also warn you of the treachery of your own nature. Your own mental conditioning will rob you of

all that you have realised in this place if you do not master it and overthrow it, establishing a new ordering in your soul of your own devising. This is symbolised in the mythology by Reginn.

Go on your way, but be wary and do not forget.

The Ninth Night

On this night, you should sit in quiet contemplation, considering how the Dragon is subdued by the Hero – the subconscious, bestial aspect is subdued by conscious Will – and the two then merge into a single, greater entity: a Hero with the powers and abilities of the Dragon.

You should now stretch forth with your mind, probing the Dark potential of the Work to come. You should receive an inkling that the Hero in turn must surrender himself to the Divine, becoming something greater and immeasurably more powerful in the process.

Conclude the Working by swearing aloud an Oath that you will learn to control and fully develop the Draconian powers within; that you will always fight for consciousness against non-consciousness; that you will aspire to the Divine spark that will elevate you yet higher.

Record this Oath in writing, then close the Working.

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CHAPTER THREE

ESTABLISHING SOVEREIGNTY IN MIDGARD

The first step in mastering Draconian magic is to achieve a sound understanding of place: where you are, who you are, what you can do, and how you came to be here. Thus it is essential to first learn how to master the physical world and how to use your own body and its abilities as a magical tool. This will give you the surest possible foothold in the quest for Self-transformation. The subject matter of this chapter resonates with the Work of the first head of the Dragon as described in *Apophis* and the two chapters may be used in conjunction.

This chapter will concern itself with channeling the runes through the body, using your own physical being as a magical tool, with posture and breath work. We will examine the basic structure of reality according to Northern cosmology. The physical senses will be exercised and expanded. We will look at genetic heritage, the forces that shaped our physical presence and its environment and brought

us to where we now stand. We will investigate the controlled stimulation of the body through such media as alcohol and sex to achieve different states of consciousness. We will prepare tools and learn to carve and colour runes. Finally, this stage of the programme will be concluded with another major Working.

Stadhagaldr

Stadhagaldr is the process of using the body to channel the runes. By posing the body in the shape of the runestaves, the energies of those staves may be generated and used by the Initiate, expressed through his own flesh, blood and bone. By assuming several postures in a specific sequence, a fully developed runic enchantment may be expressed and actualised.

Such enchantments will become accessible later in the programme, but first the Initiate must put in the work and make the adoption of each posture second nature, and must make a decisive link between the posture and the rune it represents. Until this identification has become second nature, the rune streams will not begin to flow. But once established, a stream of runic energy will begin to emanate the moment the Initiate assumes a given stance.

When I first began to study the practice of stadhagaldr, I did so simply because it was part of the runic curriculum of work I was following. I approached it with the attitude that I would tick the appropriate boxes and likely never use the practice again. I was very, very wrong in my preconceptions. Stadhagaldr is now one of my foremost means of runic Work. I have found it a tremendously powerful and vitalising discipline, which will repay the effort

you put into mastering it tenfold. The awareness of the rune streams when manifesting them in your own flesh, blood and bone is incomparable and exhilarating.

Each posture should be learned and practised in sequence, spending sufficient time on each to thoroughly ingrain it in your physical and associative memory. As you hold each posture, think over the meaning of the rune as given in the previous chapter.

ƒ



Both arms are raised at an angle in front of the body, the left arm higher than the right.

h



Feet together, lean forward and extend the arms down towards the ground.

Q



Stand upright, the fingers of the left hand touching the left hip, the elbow jutting sideways.

R



Both arms are extended in front of the body, inclined slightly downwards, the left arm lower than the right.

R



The fingers of the left hand rest upon the left hip, the elbow sideways. The left leg is raised sideways from the body.

<



The right arm is raised at a 45° angle, the left arm lowered at a similar angle.

X



The arms and legs are extended from the body to form the 'X' shape of the rune.

P



The left hand touches the top of the head, the elbow jutting sideways from the body.

H



In Futhark, Edred Thorsson presents a posture for haglaz which is based upon the alternate form of the runestave. It is an excellent arrangement and is a miniature ritual in its own right. However, I have always desired a posture for the rune which is a single stance to accord with the others when sequencing several runes together. This posture emulates the shape of the rune with the two arms representing the two vertical shafts and the left hand raised to right shoulder providing the diagonal crossbar.

†



The body forms the shape of the rune as the right arm is raised sideways at 45° and the left arm is lowered in like manner.

I



The body is held straight and erect, arms by sides.

↗



The right arm is angled forward and bent back at the elbow to touch the top of the head. The left arm is angled back and bent forward at the elbow to touch the hip.

↘



The arms are stretched forward at 45° from the body and the right leg is bent back to form the lower hook of the rune.



This is a seated position. The legs are together and the knees drawn up. The arms are bent forward, the elbows resting on the knees to form the shape of the rune.



The arms are raised at a 45° angle on each side of the body, the head forming the third, central arm of the rune.



The arms are held straight at the sides. The knees are bent and the body inclines forward at the waist, forming the rune's lightning flash shape.



The arms are extended out from the sides, pointing downwards at a 45° angle.



The right arm and leg are kept straight. The left arm is extended to the left, the hand resting on the hip. The left leg is likewise extended sideways, the knee bent, with the heel touching the right ankle.



The left arm is raised up and sideways at 45°, the right arm is lowered to the same degree. This is a mirror image of

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nauthiz and is an alternate form of the E-rune.



Both arms are raised straight up, then bent at the elbows so that the forearms cross over the face, each touching its opposite armpit.



Both arms are extended forward and down at an angle of 45°.



The elbows are pointed sideways and the hands turned back across the body to touch before the abdomen.



The arms are crossed across the breast, the fingers of each hand touching the opposite shoulder.



The arms are raised above the head, elbows bent and fingertips touching. The legs are splayed.

Through regular practice of these postures, combined with concentration upon the meanings of the runes they represent, the Initiate will soon be conscious of embodying the runes in his very flesh, his body becoming a conduit for runic forces flowing through him. It should be noted that this is a type of work where practice will always lead to an improved experience. No matter how far you advance in the Work, it is always worthwhile to periodically come back to your stadhagaldr for a fresh round of practice. This will pay enormous dividends in your later magical Workings.

Breath Work

Once you have established a good practice routine with the stadthagaldr postures and have become familiar with them, you should focus on the proper control of your breath as well as your posture.

As explained in *Apophis*, there are three main benefits to breath work, applied in three distinct areas, as follows:

- Establishing a steady and regular rhythm of deep breathing will assist the body to relax, easing tensions. This assists greatly with posture work and generally leaves the mind freer and less distracted, to focus upon matters magical.
- Because the patterns of breath used in our work tend to be deeper and longer than the shallow breaths we normally take, they lead to a greater level of oxygenation of the blood. This causes various chemical changes in the body. The extremities tend to become warm and slightly numb and minor irritations and itches are generally lessened. The enriched blood supply to the brain also boosts concentration on the mental aspects of magical Work.
- Practice with breathing techniques and the proper balancing of inhalation and exhalation is of tremendous assistance in the rune-singing exercises and other vocal / incantatory magical Work, which will be introduced in the next chapter and will form a major part of your galdorcrafter thereafter.

The simplest, most basic rhythm to begin with is to breathe in to the count of four, hold the breath in the lungs to the count of four, breathe out to the count of four, hold the lungs empty to the count of four, then repeat the sequence.

As Initiates become more practised, it may prove

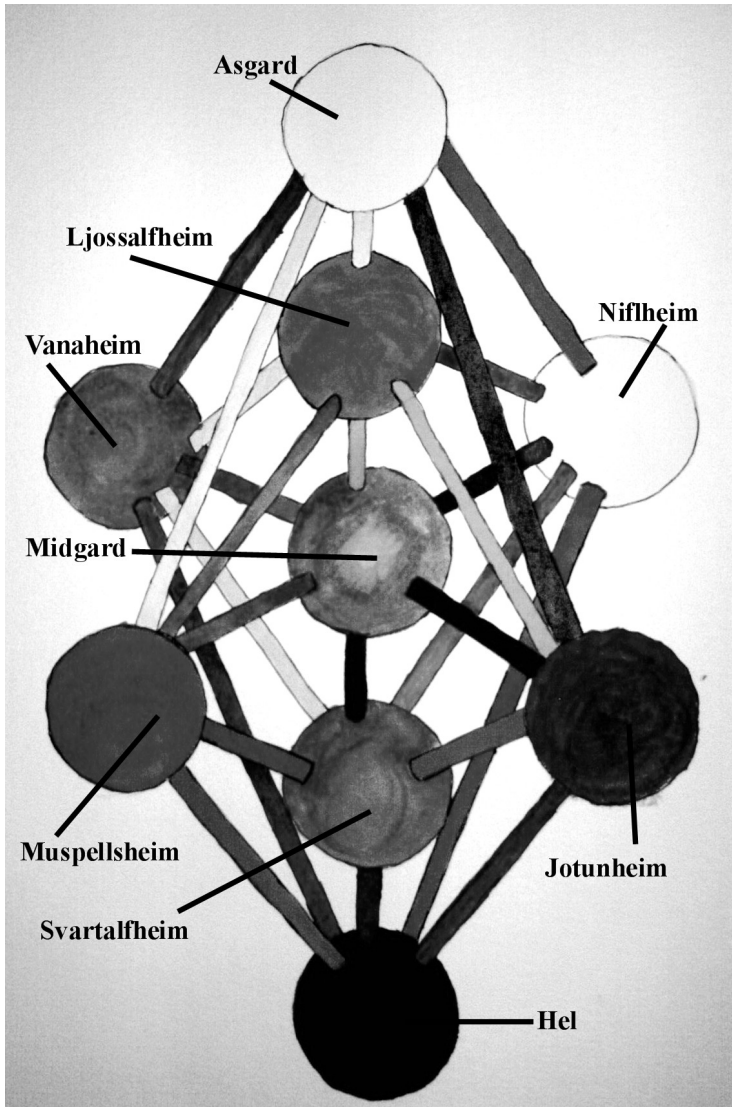
helpful to extend the duration of each breath cycle, deepening and lengthening the respiration still further.

For rune-singing and other vocal magic, practise a rhythm such as the following and accustom your body to it: breathe in to the count of four; hold your breath for the count of two; exhale to the count of eight; then immediately inhale, repeating the sequence. This kind of rhythm will allow you to fill your lungs with air, 'charge' the air with vitality, then chant or intone on the lengthier outbreath, without fear of running out of puff. Practice here will pay great dividends later.

Nine Worlds

The Work of this first chapter is concerned with the body and the world in which it finds itself. The mortal world of physical manifestation is called Midgard in Northern lore, but it is only one – albeit the central one, into which the others pour their influence – in a system of nine worlds spanning multiple dimensions. These worlds are collectively arranged in a structure like a cosmic tree, named Yggdrasil. Although we are currently focused upon Midgard, it is important to understand its place in the larger framework. Accustoming yourself to the ideas of all nine worlds now will prove helpful in later chapters, when consciousness can be projected further afield to explore the world-tree.

An illustration of the worlds on the Yggdrasil framework is on the following page. This has been scanned from a full colour painting by the author. Sadly, the colours are not reproducible here, but every Initiate will benefit greatly in understanding the worlds if they study the attributions and paint their own Yggdrasil.



A brief description of each world follows. These should be supplemented from other, more detailed sources, and most especially from the Eddas and the mythology.

Asgard

This is the enclosure of the Gods, where Odin has his great hall, Valhalla. In terms of the psyche, Asgard is the abode of the pure spark of consciousness, the bright flame of Self.

Ljossalfheim

This is the realm of the bright elves, masters of lore and wisdom. It is a place of ecstatic inspiration. Some ancestral secrets may be discovered from the dwellers here.

Midgard

This is the world of earthly manifestation, into which the influences from the other eight worlds pour. It is thus the realm of potential, a melting plot where Will and passion may lead to Becoming.

Svartalfheim

The realm of the dark elves, or dwarfs. A land which fosters cunning and intricate craftsmanship and invention. Frequently linked with subterranean places.

Hel

The realm of the dead, ruled over by the Goddess of the same name, daughter of Loki. A place of cold mists and gloom, shadows and memories.

Vanaheim

The land of the Vanir, the race of Gods responsible for the cycles of nature. As such, it is a green and fertile land, the

plentiful ideal of any people who live in harmony with their environment and rely on its regular patterns and cycles for their survival.

Jotunheim

This is the land of the giants, the etins. In the Norse myths, these beings – descendents of Ymir – are often portrayed as enemies of the Æsir, and of Thor in particular. Yet Odin will occasionally seek knowledge and wisdom from one of their kind. These are monolithic forces of resistance, the opposite of consciousness and Initiation, yet because of their great age they may harbour some forgotten wisdom or insight that needs to be won from them by guile.

Niflheim

This world is one of the two great poles of Northern creation myth. This is a place of ice and contraction. The further one progresses into Niflheim, the more cold, compacted and massive it becomes. The heart of Niflheim is at Absolute Zero, possessing zero energy, a solid mass in which all vibration has ceased.

Muspellsheim

This is the polar opposite to Niflheim. It is a world of heat and fire, an expansive force of furiously vibrating energy and escalating heat. A cosmic furnace, ever rushing outwards.

These are basic descriptions of the general character of the nine worlds. Some will be returned to later in this book when it will be necessary to take a more detailed look at certain specialised areas. But in the meantime, the student should consult the reading list and seek out fuller descriptions in the mythology and in books more suited to a general runic study.

Enhanced Sensory Perception

Part of the Work of the first head of *Apophis* is to seek to sharpen and enhance the information received by our consciousness from the five physical senses, the goal being to circumvent the filters and preconditioning that edits most of the data we receive from the world.

A full discussion on possible exercises for this purpose can be found in *Apophis*, so I will just briefly recap here.

The Initiate should determinedly exercise a given sense one day per week. For instance, you may decide that monday is for sight, tuesday for hearing, wednesday for touch, thursday for smell and friday for taste, with the weekend reserved as free days.

Then every monday you would concentrate hard on everything you see. Take in every detail and deliberately make a mental note of it. Our brains normally filter out 90% of what our eyes perceive, so you need to retrain your brain that you are interested in everything. Register every last detail, look at everything. Do the same for the other senses on their respective days.

This will benefit you in three ways: it will make you more alert; it will allow you to notice things of interest to you that you would otherwise have missed; most importantly, it will help in establishing better communications between your conscious and subconscious minds.

The Call to the Ancestors

Now that the student has familiarised himself with the runes, both on an intellectual level and by manifesting them in his

own body, and now that he has started to familiarise himself with the various worlds and is taking better notice of the messages of his own senses, he needs to make a solid connection with his roots. It is time for another ritual to formalise the current state of the Work.

The Working is intended to form a psychic link between the Initiate and the shades of his ancestors, so that their influence and guidance may assist him as he progresses in the Work, passing their accumulated wisdom on to him. If you are not of Northern genetic stock, this Working will be less direct and more difficult for you, but you should still carry it out, requesting assistance from the shades of the North in general rather than familial terms.

This Working can be carried out either outdoors or indoors. Which you choose will depend upon your circumstances. If you are live in an area where your ancestors are buried, you should ideally opt for the outdoor version. If you live in a large city or have moved far away from home, the indoor version will probably be more appropriate.

1. First, you need to prepare your place of Working. If you are doing the outdoor rite, travel to the oldest burial place of your ancestors that you can find. At a suitably quiet time of night, when there is little risk of disturbance, find a spot in the graveyard that 'feels right' to you. If you are Working indoors, sit down in a quiet room where you will not be disturbed. Make sure the phone is off the hook. On a table before you, you should arrange mementoes of your ancestors, such as old photographs, letters, a family tree, plus copies or pictures of any historical runic inscriptions or other sacred objects specifically linked with your place of origin.

2. Next, attune yourself to the rune work you have accomplished so far. Assume each rune posture in correct sequence whilst speaking the name of the rune and reflecting upon its qualities. Feel the runes permeating your own being, the place in which you stand, and the ancestors buried there or represented in the items you have gathered.
3. Assume the *eihwaz* posture and try to reach back in time with your mind. Feel the months, years and ages rolling by as you plunge your mind back to its very ancestral roots.
4. Once you feel you have established a resonance with your ancestors, switch smoothly to the *elhaz* posture, extending your arms upwards.
5. Recite the following invocation: *“I, < speak your first names >, of the line of < speak the surnames of both your parents >, do call upon my ancestors to bear witness to my Oath and to lend their assistance to my Work. I solemnly swear that I will strive to Remanifest the lore and the magical heritage of our people and that by exalting my consciousness I shall exalt also the memory and the future potential of my folk. Aid me and strengthen me in this endeavour, encouraging me when I falter, driving me back onto my feet when I fall. Let the valour and the wisdom of my forefathers be reborn in and through me. Open my eyes, that I may see outside the constricting bonds of time.”*
6. Now shift to the *hagalaz* posture, crystallising this ancestral bond within your psychic framework.

7. Once again, adopt the posture of each rune in proper sequence, naming each as you go. This time, imagine each rune streaming back in time and extending forth into the future as you do so, with you at the pivotal point of Now.
8. Finally, pack away your things, clap your hands or stamp your feet to ground yourself, then depart from the Working area.

Of Elf and Dwarf

There are other beings in Northern mythology who abide close to Midgard and who may be called upon at this stage to assist the Initiate in his Work. These are specifically the elves of Ljossalfheim and the dwarfs of Svartalfheim.

Before proceeding with a Working to call upon these entities, I would recommend a close study of the mythological material concerning them. In general, the elves are wise advisors and the dwarfs are expert craftsmen. Both will prove invaluable in the Work that lies ahead. Invoking the elves will assist you to imprint your mind with the thought patterns of the rune streams. Invoking the dwarfs will assist you to exteriorise those streams with skill as you craft your own staves and artifacts.

Edred Thorsson's books offer well-crafted, traditional rituals suitable for this purpose, although it is permissible to build up to these and start with a simplified Working such as the ancestral one given above. But be aware that a sacrifice should be made to the wights. Traditionally, this is mead or ale. A cup or horn of inspirational ale should be offered at the peak of the rite. Half is drunk by the Initiate; the other half is spilled upon the ground for the wights. (If working

indoors, it may be spilled into a bowl and taken outside and poured on the ground after the conclusion of the Working).

Use this period to seek your inspiration in the myths of elves and dwarfs and try to advance your ritual skills till you are practising the fuller rites described in Edred Thorsson's books.

Combat Readiness

It is important that the Initiate should take stock of himself at this stage and assess his general state of physical fitness. It should never be forgotten that we are warriors in an Invisible War, the struggle of consciousness against non-consciousness and we must ensure that we are combat ready at all times.

Although this War is largely a mental and psychic one, it nevertheless makes its demands upon the body. As the Work of this chapter focuses upon the magician in Midgard, it is appropriate that we take steps to improve our physical well-being at this early stage of the Work.

I am certainly not going to suggest that everyone needs to be an athlete. We all love our little indulgences, but it is imperative to note Anton LaVey's advice that these should not become compulsions. If you get too overweight, cut down on your eating. Don't bother with faddy diets, simply eat less. Take regular exercise. You don't need to jog or lift weights or anything like that. Regular, brisk walks will do. Make sure that you get enough sleep. Simple things like these will ensure that you can rely on your body when you need to push it to its limits.

This is as much a matter of Will as any other magical operation and if you can't manage this control of your own self, how do you expect to influence the rest of the world?

Alcohol as a Sacrament

Whether you drink alcohol or not, there is no shred of doubt that our forefathers did and with good style. Alcohol was not merely a thirst-quencher or a social catalyst, however, (although it certainly served a very important role in social occasions, bonding warrior-bands together at feasts). It was also a religious sacrament.

Alcohol (traditionally ale or mead) serves two functions in Northern spirituality. It removes the brain's usual inhibitory blinkers sufficiently to allow divine inspiration to flow through the Initiate from the Gods. In return, half the measure is poured upon the bare earth as a sacrificial offering. So the drink serves as a two-way exchange between Man and his Gods. This principle is expressed in the ᚱᚱᚱ ALU Formula, which is described fully in Edred Thorsson's *Futhark*.

It may seem unwise to recommend the use of alcohol in a time when most medical practitioners and government bodies are taking the moral high ground against it. Personally, I feel that's one of the biggest reasons for its use: if politicians don't want you to have something, seize it with both hands. Regardless of all of this, I have no patience for political correctness. I also have no patience for drunken louts, but I firmly believe in LaVey's principle of responsibility to the responsible. If you can't handle your drink, that's your own problem as are the consequences.

I really can't recommend the substitution of a non-alcoholic sacrifice in Northern rites. It misses the point of the inspirational effect and the link with past tradition. If you insist upon being teetotal in this sacred matter, make sure you examine your own motives carefully and determine why this may be. The indoctrination of centuries of Christianity

lingers with us all, even those of us who profess otherwise. Drink to your Gods with pride!

There does remain a cautionary note to make, of course. Even given my above insistence, it's nobody's business but your own if you choose to be teetotal in mundane life. I acknowledge that not everyone is as fond of a good single malt as I am. Similarly, if you choose to drink to excess during mundane life, that's none of my business either. Although I must remark that I still hold to that principle of 'responsibility to the responsible'. As far as I'm concerned, violence or criminal damage committed under the influence of alcohol is evidence of the weakness and lack of self-control of the perpetrator. In such a case, alcohol is not a mitigating factor in my eyes, but an aggravating one.

Alcohol is a magical tool and it's in this respect that I'm pushing it. Its use or abuse in any other context is entirely your own concern and entirely your own fault.

When used in ritual, you will soon come to recognise that precise point of balance when you have drunk enough to feel your mind beginning to flame with inspiration as your inhibitions fall away. Any more at this point will simply tip you over into drunkenness, which is worse than useless.

If alcohol seems a risky and dangerous tool to recommend in our current nanny state, that's tough. Magic is a risky and dangerous business and it gets a lot dodgier than this. Take it or leave it, always at your own risk.

Of course, if you are a recovering alcoholic, I certainly can't recommend the above course to you and you should substitute a different liquid accordingly. In your case, your Will and determination are best exercised in overcoming your addiction. My words above are directed at the inhibited and the vacillating, who still echo Christian abstention and guilt.

Sex as a Sacrament

Whilst we're on the subject of bodycentric magical techniques, we can't ignore the huge topic of sex magic. Sex and magic have always been linked, and often equated. In Peter Grey's *The Red Goddess*, we read, 'Sex is magick, magick is sex.' I wouldn't go so far as to identify them with each other myself, but I would certainly amend the quotation slightly to read, 'Sex is magical, magic is sexual.' That much at the very least is true.

We need to consider whether sexual practices were traditionally a part of Northern magic and whether they can or should be so today. We also need to consider sex in the field of Draconian magic in particular.

It is quite apparent from the accounts we have in the sagas and mythology, both explicit and inferred, that the practice of rune magic – galdor – is a function of sound, shape and number, with no overt sexual element in its working. The runes are chanted, or carved, they are not cast in a framework involving any sex act.

It is equally apparent that the more trance-oriented seith magic, that style of magic which was taught by Freyja, could incorporate sexual elements. Sexual activity is certainly one effective way of entering a trance state. This kind of activity was often viewed as shameful for males to indulge in as it could include role reversal, cross dressing and submissive sexual relations. Nevertheless, it must be remembered that Odin learned this art from Freyja in order to complete His own magical arsenal.

However, I must point out one major misconception with sex magic at this point since anyone who investigates the subject is bound to stumble across this error, which is reported as factual in so many places.

You will read that a practitioner of sexual magic must dissociate himself from any sense of enjoyment in the experience and that the feelings of pleasure are but a distraction. This is complete and total bullshit, a puerile whitewashing devised by minds steeped in guilt, cowering from the reality of that which they profess. I read and heeded this nonsense for ages, but couldn't reconcile the idea in my head. Sex is supposed to be enjoyable! That's the whole point of it!

Let's get this absolutely straight: sex is an exercise in the fulfilment of Desire. Sex is all about pleasure and the exchange of delights. Whatever power, symbolic or actual, it may afford the magician, is derived from these very qualities. By the time you reach the stage in a Working where it is actually time to engage in love play and passion, your statement of intent should have already been made, your sigils drawn, your invocations chanted. Now is the time to let your conscious focus fade away in the heat of your passion and ecstasy. The greater the pleasure, the more powerful the rite. And that, despite all pious protestations to the contrary, is the be all and end all of sex magic. Snarl, stroke, kiss, bite, writhe and rut until you're exhausted, lost in ecstasy and delight. All of this will feed into the magical framework you have already established **beforehand**.

Bearing the above in mind, feel free to explore the theory and practice of sex magic at this stage, but do bear in mind that there is little room for it as a technique in the practice of rune galdor. You may be able to apply it in some of the practices described later in the curriculum, however, which are more akin to seith. In these more visionary Workings, where the intuition of impressions rather than the sending of a direct charge is the issue, sex can be used as a technique for inducing a suitable trance state, though it is

certainly not the only means. The act of sex is not essential to this current plan of Work, I personally prefer a more cold-blooded and spartan method of working, although Desire is certainly an absolute necessity.

The Tools of Runework

During the Work of this initial chapter, when we are focusing upon the basis of magical practice in the physical world, you will want to take time to find or make your tools for the more complex ritual Work which will follow in later chapters. You may possess some of these items already; others you will need to make or purchase.

You will need a table or a work surface. When you are first starting out, you can make do with a coffee table or a workbench in your garage or shed. It is better to proceed with makeshift tools initially than to put off the Work until everything is perfect. Doing the Work – in spite of whatever circumstances you may find yourself in – is the only real Key to success. But as soon as you are able, you should invest in a table or work surface that will be used for your runecraft alone. By dedicating it to the Work and using it solely for that purpose, its very substance will become imbued with your purpose. Over time this will add an extra boost of cumulative force to everything you do upon it. You might wish to find an intricately carved old table in an antique shop; you might set aside an ordinary coffee table for use; you might use your woodworking skills to make your own. Do whatever best suits your skill and circumstances, what feels right to you. In all cases you should dedicate the table to its purpose with a simple ritual of your own devising. You may wish to cover it with a cloth (black, white or red according to

your aesthetic) when not in use.

You will need a lamp or candle to signify the Flame of individual consciousness, the Gift of Odin. The lighting of this Flame in a ritual asserts your identity as a free and unique being acting by your own Will. In Draconian Magic, this lamp / candle should be either black or red.

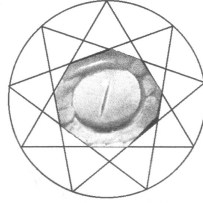
You will need a cup, chalice or drinking horn to hold the ale or mead used in ritual Workings. Anyone reading this book will necessarily have access to the internet and if you have access to the internet, you'll be able to source a perfectly suitable drinking vessel. Most occult suppliers sell horns or chalices in their online stores and there are many fine examples, featuring serpent or dragon motifs that are suitable for Draconian Work. You will also obviously need the liquid with which to fill it.

You will need a knife. The traditional dagger or athame of most occult traditions will **not** do in this case. I am not speaking of a ceremonial symbol, but of a practical tool, a blade with which runes can be carved into wood. The best solution is a simple, good quality craft knife, available from most tool stores. Function is more important than form in this instance.

You will then need your set of personally carved runes, used for divinatory purposes. We will discuss the creation of these in the next section. It is permissible to use a commercially produced rune set until your own are ready, but the sooner you can begin working with runes carved and charged by your own hand, enlivened by your own essence, the better.

If you plan to seriously Work within the Draconian field, you should have a representation of the Seal of the Order of Apep to hand (illustrated overleaf). This can be a representation of the Seal hanging upon the wall or positioned

upon your work surface, or you may prefer to wear it as a pendant, pin or ring (preferably silver if used as jewellery).



Those are the basic tools that will be needed in all cases. Others may be added to suit personal aesthetic tastes. Some like to wear special robes or ritual clothing; some like to have all manner of useful or artistically appealing paraphernalia about their working area. But these things are up to you; the essentials are described above.

Carving Your Rune Set

During the course of this chapter's Work, whilst you are seeking to physically ground yourself in the runic current, you will want to carve your own set of twenty four runes for use in the divinatory and meditational Work which will come later.

You will need your knife and twenty four slivers of wood. You may wish to really go to town and cut or gather the wood to be used yourself, cutting it down to size and sanding until each piece is the same shape and size. There would be definite benefits in doing this, but I won't hold anyone to this procedure as it requires a lot of time and patience and a very skilled touch. It is perhaps something to aspire to in the long term rather than when making your first

set. I have found craft sticks to be admirably suited for the purpose.

You may prefer to carve a few runes at a time, perhaps in three groups of eight, or you might wish to carve them all at once. In either case, they should be carved in the correct order, as given in the 'Dragon Runes' chapter.

Take your time and hold the stave firmly down with your left hand (assuming you are right-handed; reverse if you are left-handed) and hold the knife steadily in your right hand. Use it as if it was a pen, firmly and cleanly scoring the lines of the rune. Angle the knife slightly differently on successive cuts and you will make a groove, twisting out the excess wood. With a little patience – and practice if necessary – you will soon have cut nice, deep runes into your staves. As you cut each rune, whisper its name repeatedly under your breath, or chant one of the traditional rune poems relating to it (these can be found in Stephen Flowers' *The Rune Poems, Vol. 1* and other sources in the Reading List). Concentrate on the rune's meaning.

The next stage is to colour your runes. Traditionally, the runes are coloured red, with the runer's own blood, but in practice a reddish pigment was often used as a substitute. The use of blood is very important, as your own vital fluid creates a tangible and very powerful link between you and your runes. But you don't need much. Buy a tub of bright red poster paint and mix just a few drops of your blood into it. This will be a perfectly sufficient quantity to establish the magical link. Then take a very fine paintbrush and fill the lines of the runes you have carved with the magically charged vital fluid. You should focus upon the fact that you are filling the runes with your own blood, giving them life and vitality.

There is no need to cut yourself specifically for the purpose; it is never a pleasant thing to do and everyone

suffers an accidental cut on occasion. Carry the pot of paint with you, and the next time you bleed due to a small accidental injury, add a couple of drops to it then. Some people would argue that the pain is a part of the magic and this is certainly a defensible position, but I personally hold that your blood is link enough in its own right, no matter how acquired.

Ladies, of course, will find that menstrual blood does the job very nicely indeed. Indeed, most sex magical traditions would say that menstrual blood is superior in many ways to ordinary blood.

Once your runes have been carved and coloured, put them in a box or a bag with a drawstring for safe keeping. They are already powerful talismans as a consequence of the work you have put into them. Their charging will be completed during the Work of the next chapter.

A Vigil

We are going to close the Work of this chapter with another ritual Working.

The actual mechanics of this one are simple in the extreme. One evening, at the close of this chapter's Work, when all has been accomplished to your satisfaction, take yourself off to an outdoors place in natural surroundings that means something to you, that 'speaks' to you in some way. If you live in a city, you may have to make advance plans and scout a suitable area in advance. Bring warm clothing, a flask and a snack if you feel you may need it.

Find a place to sit and relax. Here, in this special place, feel anew your connection to the place which is Midgard. Spend time reflecting upon all that you have done

during the course of this first chapter's Work. Refresh your memory of the rune meanings, holding and studying each of your own hand-carved runes as you do so. Practice your stadhagaldr postures, feeling again the flow of the rune streams through your own body. Try to sense those same streams flowing through the landscape around you, radiating through both the inner and outer worlds.

Remain in this place throughout the night, sensing the changes in the land and the atmosphere – and yourself – as dusk turns to dark and ultimately approaches dawn. Renew your reflections and introspections on the runes each hour; refresh yourself as needed; walk about if you get cold or cramped.

As the sun rises over the horizon, become aware that the sun of ancestral lore is rising in your own soul. Promise yourself that you will apply your mind to this awakening and be illuminated by it. Swear that you will take the steps necessary to develop and enhance your mind's abilities to this end.

Finally, go home and catch up on your sleep, knowing that you are now ready to commence the Work of the fourth chapter.

CHAPTER FOUR

MASTERY OF THE MIND

Huginn and Muninn

The Work of this fourth chapter will focus upon the development of the Initiate's mental faculties. We will be striving to create a harmonious synthesis of the various aspects that make up the mind-soul complex, enabling consciousness to operate at maximum efficiency and wakefulness. We will be sharpening both perception and Will, so that the magician can sense and direct the runic streams with skill and precision. This mental training should mesh perfectly with the physical facility gained through the previous chapter. For those readers who are already familiar with the Draconian curriculum of *Apophis*, this present chapter is cognate with the Work of the second head of the Dragon: the Thunderbolt.

In Norse mythology, Odin had two ravens, named Huginn and Muninn, who flew out over the worlds each day and then returned to Him, bringing word of all that they had

seen. The names of these ravens are derived from parts of the Norse model of the soul, which we will be examining more fully in the next section of this chapter. Huginn is related to the *hugh* and Muninn to the *myne*.

The *hugh* is the intellect, the reasoning faculty within the soul, and *myne* is the memory and the pattern-making, imaginative part of the mind. They basically represent left-brain and right-brain consciousness respectively. So in effect, Odin sends forth His own consciousness in the form of ravens, to gather news and insights and report back to Him.

The intention of this chapter is to train our own two ravens (hemispheres of the brain) to be equally useful and to work equally well together. This phase of the Work is all about the balancing and focusing of consciousness, so that it can be used as a ladder to higher states later on.

The Structure of the Soul

In *Apophis*, the Celtic model of the soul was discussed as an example of the sophisticated way in which our forebears understood the composition of their own beings. In this present volume, we will naturally be examining the Germanic model of the soul. This is actually very similar to the Celtic model in many respects, which is unsurprising given the similarities and occasional cross-pollination between the two cultures.

The parts of the Germanic soul model are as follows:

Lyke: (Old Norse *lik*)

The lyke is the physical body itself. This may seem a strange place to start when considering the soul, but the philosophy of our Northern ancestors quite sensibly postulates that mankind

is meant to be a complete being, with physical, mental and spiritual faculties all interdependent and equally important. The body is as much a part of the initiatory experience as the most exalted state of Divine inspiration. The Work of the previous chapter should have taught you that.

Hyde: (Old Norse *hamr*)

The lyke is permeated by the hyde, which is the medium which gives shape and form to the person. It governs not only how we look, but our mannerisms and the way in which we present ourselves. A good actor will use his hyde to transform himself completely, seemingly becoming a new person in his role. Is it a coincidence that Robert Louis Stevenson named Dr Jekyll's alter-ego Mr Hyde in his classic tale? Perhaps he knew the term, perhaps not, but this account of transformation is certainly a good indicator of the shaping power of the hyde upon the appearance and aspect.

Athem: (Old Norse *önd*)

The athem is literally the breath of life, the animating principle that courses through the lyke and hyde, keeping the organism living and breathing. It is not simply the automated systems that govern the vital processes, it is also something beyond the purely physical, a kind of life force which vibrates within the individual. But it also extends beyond the individual, resonating with the life principle on a macrocosmic level. As such, it is one of the avenues whereby psychic impulses may be transmitted or received. Anyone who has been present when someone has died will know by personal experience that there is a world of difference between a live body and a dead one and this difference is noticeable immediately. This difference is the athem.

Hugh: (Old Norse *hugr*)

This is the part of the soul symbolised by one of Odin's ravens, Huginn. The hugh is the analytical, computational part of the mind, skilled at linguistics and mathematics. It basically comprises the left-brain functions of mental activity.

Myne: (Old Norse *minni*)

The myne is the reflective, imaginative part of consciousness, that part which communicates through images and intuitions rather than words. As such, it governs dreams and memories (including the archetypal memories that reside within the collective unconscious). It corresponds with Odin's other raven, Muninn.

Wode: (Old Norse *óðhr*)

Huginn and Muninn report to Odin and the hugh and myne report to that part of consciousness which is akin to Odin: the wode. Wode is a condition of accelerated, intensified consciousness, a Divine inspiration, a kind of ecstasy or even rage in which the contents of the mind are illuminated by magical perception and insight. This is the state of mind which is necessary for the effective working of magic or the interpretation of divinations. It will be evident that the wode-state of consciousness is most easily and effectively accessed when the hugh and myne are working in harmony, the two ravens advising the inspired self in a balanced fashion.

Fetch: (Old Norse *fylgja*)

The fetch surrounds and touches the other parts of the soul, but is not itself a part or a possession of the individual. It is an essence which is transpersonal, spanning generations. The fetch may appear to a person in three forms: (a) as an animal; (b) as an entity of the opposite sex; (c) as a geometric shape.

Some people have very little awareness of their fetch at all. It is possible that some people simply do not have a fetch, or else a very undeveloped one. The fetch is a tutelary entity, linked to an individual for that lifetime, which responds to and reflects his actions and the destiny which he shapes for himself, offering guidance as appropriate. It is similar to – though not identical with – the Holy Guardian Angel of some occult traditions. It can bestow both gifts and obligations along with its guidance.

Luck: (Old Norse *hamingja*)

To our ancestors, luck was not a random thing, it was a positive and active virtue within the soul. This is the recognition that when an individual acts with Will, Passion and Vision, his luck will effect an influence upon the world around him, bending it to tend towards the fulfilment of his goals. Events will seem to simply fall into place when this faculty is exercised and that which was previously difficult may be achieved through determination. Heroes would often deliberately test their luck through the casting of lots and gambling.

Soul: (Old Norse *sál*)

The soul itself is the name given to the shade of the deceased, which departs to one of the worlds of the dead, there to await rebirth in Midgard in due course.

The Wode-Self:

The Wode-Self is a state of consciousness aspired to by the Initiate of the Northern Mysteries. It occurs when the wode, hugh and myne are aligned in perfect balance within an individual and the entire intelligence is illuminated by the influx of Divine consciousness. This state of being will be

discussed in some detail in a later chapter. The ability of the Initiate to attain and maintain this state of consciousness is essential to the process of opening the Eye in the Void and reaching the pinnacle of Draconian Initiation.

Thought Control

Before progressing with the more specialised Work of this chapter, it is essential to first gain some facility with basic techniques of thought control.

Full exercises toward achieving this goal are presented in *Apophis* under the Work of the second head. The Initiate should basically take some time practising the following before progressing further:

- Sit in a comfortable posture and monitor all of your thoughts as they arise. Do not try to analyse or shape them, simply observe and follow them. Take note of how thoughts react when subjected to conscious observation in this manner.
- Choose one particular thought and follow it to the exclusion of all others, till it finally comes to its conclusion.
- Observe your mind and stamp out each and every thought as it arises, crushing them and allowing them to progress no further. The object is to empty the mind of thought, yet remain expectant and watchful.

Concentration Exercises

Having established a degree of control over the basic thought

processes, the Initiate should spend some time practising the following exercise in order to sharpen his powers of concentration before proceeding further with the Work of this chapter.

First, select an item upon which to concentrate. It shouldn't be anything too complicated, but may be a mark on a wall, a shape drawn on a piece of paper, or a small object such as a nail or a spoon. It should **not** be something which possesses any particular symbolic significance.

The purpose of the exercise is simply to focus your attention rigidly upon the object you have selected and concentrate upon it. Every time your mind wanders or your thoughts waver, bring them back to the task in hand by an act of Will. Your experience of monitoring and controlling your thoughts in the previous exercise should prove of great value to you here.

Be aware that the object of this training is to improve your concentration through practice. You have not 'failed' if your mind continually wanders. Instead, you succeed every time you **notice** that it is wandering and call it back to heel. This will, over time, establish a mental habit of improved concentration which will pay enormous dividends in your galdor Work.

Basic Principles of Rune Galdor

The techniques learned in this chapter will enable the Initiate to begin the practice of operative Draconian Magic using the techniques of galdor. The precise ways of getting the most out of your runic sorcery will be explained step by step in the sections that follow, but first it is advisable to gain a basic understanding of what galdor entails and how the runer

employs it.

Through long practice (which began with the *stadhagaldr* exercises in the previous chapter), the Initiate establishes a familiarity with the runes and learns to recognise and direct their influence. This process of invoking and 'steering' the runes toward a Willed end involves the combination of four qualities. *Galdor* is a technical skill, which relies for efficacy upon the correct combination of these factors by the operator:

Shape:

The Initiate must carefully formulate and focus upon the shape of every rune used in his casting. This may be done by assuming the runic posture given in the last chapter; by drawing the rune boldly on paper; by carving the rune on wood in the form of a *taufr* (a talisman); by strongly visualising the rune; or by any combination of these.

Sound:

The word '*galdor*' means something akin to 'whispering' or 'croaking' and sound is key to the runic Mysteries. Every rune used must be clearly uttered, its key sound seemingly rolling from the Initiate's vocal chords out to the far corners of the cosmos. The rune songs discussed shortly provide the fullest method of summoning the runic stream through incantation.

Number:

Each rune has its number, from 1 (*fehu*) to 24 (*othila*). When runes are used in combination, their numbers are added together to give an overall number for the formula of the spell. The number of actual runestaves employed in a given formula is also significant. Runic number lore is too huge and complex a field to be adequately explained in this present

volume, but the Initiate should at least be aware that numbers are significant and should take the time to research the subject in the books suggested in the Reading List.

Will:

The final element in the practice of galdor is the Will of the magician, which binds these factors together, energising them and sending them on their way. What is Will? I am not talking about simply thinking hard about your goal in the vague hope that it will happen. Will is a combination of three elements: Vision (seeing the need and the opportunity for change); Passion (having a genuine Desire for the stated result that is ardent enough to fuel the magic); Precision (possessing the lore and knowledge of the runes necessary to communicate that Desire to the magical realms).

Bearing these factors in mind will assist the Initiate to place the remaining exercises of this chapter in perspective and understand how the various practices fit together to form a single magical key.

Runic Visualisation

The first exercise is related to the shape of the runestaves. Taking one rune each day, in proper sequence, the Initiate should spend several minutes visualising the form of the rune in fiery red lines within his imagination. The image should be held steady and strong for as long as possible, without wavering or altering its shape or proportions. The imagined rune should ultimately be vivid enough that the Initiate sees it clearly superimposed over his ordinary vision of the real world should his eyes be open.

When all twenty four staves have been visualised in this manner, go back to *fehu* and start over again. Keep this practice up until your visualisations are perfect.

The Initiate may then extend his practice to include the act of forcefully drawing the shapes of the runes in the air with his extended forefinger, feeling the rune stream flow through his body, along his arm and out into the world. The visualised rune should be clearly visible to the inner eye, traced upon the fabric of reality.

The Initiate should keep up this practice until his visualisations superimpose themselves upon ordinary vision and are self-sustaining (i.e. once he has traced a shape in the air, his subconscious has become accustomed to maintaining the visualisation whilst his conscious mind busies itself with other things).

Runic Meditation

The basic meanings of the runes in terms of Draconian Magic were introduced in chapter three, but the Initiate should supplement this knowledge by reading as much on the runes and their meanings from reputable sources as he can, both academic and magical. The runic trilogy of Edred Thorsson (*Futhark*, *Runelore* and *At the Well of Wyrð*) should be studied at the very least.

Armed with this knowledge, the Initiate needs to set aside some time each day meditating upon the runes. Start out with about ten minutes per day, building up to twenty. As with the visualisation exercises, take each rune per day in turn, in their proper sequence, then return to the beginning and start again when you have worked through the full twenty four.

You should begin these meditation sessions by sitting comfortably and bringing the rune's shape and sound to mind (you may wish to have a drawing or other representation of the rune before you to focus upon). Remind yourself of the things you know about the rune, its meanings and symbolism. Then let your thoughts circle around the concept of the rune, seeing where it may lead you, what connections it may make, what new realisations it may awaken. How does the rune speak to your own mind? By following these steps, you will discover the rune streams that run within your own being and you will bring the rune to life within you.

You should be aware that you will need to complete many cycles through the runes, revisiting each one in meditation many times, before you will begin to fully reap the rewards of this practice. Also, be sure to write down all of your thoughts and insights after each meditation session, because if you do not, you **will** forget them and lose what you have gained. Your diary will become increasingly important to you the more you use it, the best book of magic you will ever own.

Rune Singing

Once you have established a couple of cycles of runic meditation, you can expand your daily exercises by adding the practice of rune singing, learning the sonic secrets of the runes and the techniques of invocation by sound and breath.

As in the previous exercises, you should concentrate upon one rune per day, working through all twenty four in sequence, then returning to the beginning for a fresh cycle of practice. During each practice session you should sing the rune song for as long as you feel comfortable, but for a

minimum of nine repetitions for the initial two or three cycles of practice.

How you choose to sing each rune is to some extent flexible according to your preference, although you must make sure in all cases that it is enunciated clearly. You may whisper; you may chant; you may 'vibrate' the sounds as taught by such Orders as the Golden Dawn; you may shout it to the hills. You may choose different sonic keys for different runes. My personal preference is to project the song literally as if singing. But you should always mentally project the sound, as if flowing from you and echoing out to the far reaches of the Universe. You should also focus upon the key meanings of the rune at the time of projection.

The breath control techniques learned in the previous chapter are of vital importance in rune singing. You should draw the breath deeply in for a comfortable count (say 6, for example), feeling it entering your body and sinking deep down into you. Then pause and hold for just a second or two and exhale strongly to a double count, singing one line of the rune song as you do so (each line being a separate breath cycle). Hold again for just a couple of seconds, then proceed to the next line.

Your core practice should involve you focusing completely upon the sound of the rune, but occasionally set aside an additional practice period and combine the rune song exercise with the appropriate posture or with a strong visualisation of the rune. In this way, the several parts of galdor will begin to draw together into a powerful unit.

The songs for each rune are as follows. Note that 'g' is always pronounced hard, as in 'good', not as in 'general'; 'j' is pronounced as 'y' in 'you'; 'a' is pronounced as in 'park'; 'u' is pronounced as in 'peruse'; 'e' is pronounced as in 'whey'; 'i' as the double 'e' sound in 'street'; 'o' as in 'whole'.

APOPHIS: Omnibus Edition

<u>fehu</u>	<i>fehu fehu fehu ffffffff fu fa fi fe fo of ef if af uf ffffffff</i>
<u>uruz</u>	<i>uruz uruz uruz u u u u u u u u u u r r r r u u u u u u u</i>
<u>thurisaz</u>	<i>thurisaz thurisaz thurisaz th th th th th th th thu tha thi the tho oth eth ith ath uth th th th th th th th</i>
<u>ansuz</u>	<i>ansuz ansuz ansuz a a a a a a a aaannssuuuzz a a a a a a a</i>
<u>raidho</u>	<i>raidho raidho raidho r r r r r r r ru ra ri re ro or er ir ar ur r r r r r r r</i>
<u>kenaz</u>	<i>kenaz kenaz kenaz keeeennaaazzz ku ka ki ke ko ok ek ik ak uk keeeennaaazzz</i>

<u>gebo</u>	<i>gebo gebo gebo geeeboooo gu ga gi ge go og eg ig ag ug geeeboooo</i>
<u>wunjo</u>	<i>wunjo wunjo wunjo w w w w w w w wu wa wi we wo ow ew iw aw uw w w w w w w w</i>
<u>hagalaz</u>	<i>hagalaz hagalah hagalah haagaaall hu ha hi he ho oh eh ih ah uh haagalaazz</i>
<u>naudhiz</u>	<i>naudhiz naudhiz naudhiz n n n n n n n nu na ni ne no on en in an un n n n n n n n</i>
<u>isa</u>	<i>isa isa isa i i i i i i i iiiiiiisssssss i i i i i i i</i>

APOPHIS: Omnibus Edition

<u>jera</u>	<i>jera jera jera jeeeerrraaaa ju ja ji je jo oj ej ij aj uj jeeeerrraaaa</i>
<u>eihwaz</u>	<i>eihwaz eihwaz eihwaz e e e i i i i eeeeiihhwaaazz e e e i i i i</i>
<u>perthro</u>	<i>perthro perthro perthro peeerrthrrooo pu pa pi pe po op ep ip ap up peeerrthrrooo</i>
<u>elhaz</u>	<i>elhaz elhaz elhaz z z z z z z z uz az iz ez oz oz ez iz az uz z z z z z z z</i>
<u>sowilo</u>	<i>sowilo sowilo sowilo s s s s s s s su sa si se so os es is as us s s s s s s s</i>

<u>tiwaz</u>	<i>tiwaz tiwaz tiwaz tiiiwwaaazz tu ta ti te to ot et it at ut tiiiwwaaazz</i>
<u>berkano</u>	<i>berkano berkano berkano beeerrkaaannooo bu ba bi be bo ob eb ib ab ub beeerrkaaannooo</i>
<u>ehwaz</u>	<i>ehwaz ehwaz ehwaz e e e e e e e eeeehhwaaazz e e e e e e e</i>
<u>mannaz</u>	<i>mannaz mannaz mannaz m m m m m m m mu ma mi me mo om em im am um m m m m m m m</i>
<u>laguz</u>	<i>laguz laguz laguz l l l l l l l lu la li le lo ol el il al ul l l l l l l l</i>

ingwaz *ingwaz ingwaz ingwaz*
 iiiiinnnnngggg
 ung ang ing eng ong
 ong eng ing ang ung
 iiiiinnnnngggg

dagaz *dagaz dagaz dagaz*
 daaaagaaaazz
 du da di de do
 od ed id ad ud
 daaaagaaaazz

othila *othila othila othila*
 o o o o o o o o
 ooooothiilaaaa
 o o o o o o o o

If you are uncertain about the pronunciations, Runa-Raven Press supply an excellent CD as an accompaniment to Edred Thorsson's *Rune Song* book. The book / CD combination is worth its weight in gold to Initiates at this stage of the curriculum.

Charging Your Rune Set

It is now time to complete the charging and consecration of the set of runes you carved and coloured during the Work of chapter three. This process is accomplished through the combined use of all the skills you have developed in this current chapter so far.

Each rune should be charged individually, in correct sequence. To begin with, rub your hands vigorously together,

then pick up the runestave and hold it in your cupped hands. This will allow your body heat to flow into it, vitalising it. Then raise it until it is just a short distance in front of and slightly below your face, so that your breath is full upon it, breathing life into it. You should then use your visualisation skills to project a fiery mental image of the rune upon the carved representation, strongly willing the projection to bond into the wood. Take a deep breath and literally sing the song of the rune into the stave. Repeat the rune song several times, ideally nine times.

The rune is then charged and ready for use, bound to your own consciousness by the measures you have employed to enliven it. Place it safely away and move on to the next stave until all have been done.

This is the rune set which you will use for divinatory purposes, which we will be looking at in the next chapter. They can also be used for meditation, or manipulated upon your altar to produce magical effects.

Magical Uses of Runestaves

There are three specific ways in which you may use the skills you have learned so far in order to practice magic for objective results. Indeed, at this stage in the curriculum it is imperative that you should do so and should not be satisfied until you can be confident in your abilities to produce some actual, observable change in the world due to your magic.

The first stage in all three cases is to select which runes to employ in your spell. This should not be difficult since you have spent a good period meditating upon the runes and their meanings by this point in time. So, for example, if you were to cast a spell for money, *fehu* would certainly be

one of the runes to be employed. For friendship, you would want to use *wunjo* and *ehwaz* at the very least. To strike at an enemy, *thurisaz* would be essential.

Having chosen your runes, they would then be charged and sent by one of the following three methods or a combination thereof:

1. You could adopt the *stadhagaldr* postures of each rune in turn, feeling the rune streams being reshaped by your Will and the shape of your body, flowing through you and out into the world.
2. You could sing the rune songs whilst tracing the rune shapes in the air, strongly visualising them before you, the song of change vibrating out to the far reaches of the Universe.
3. You could carve and colour the runes on a sliver of wood or a strip of leather, singing them into the carved substance. This powerfully charged talisman would then continue to radiate your Will over the long term.

A sample runic ritual follows in order to illustrate these basic principles.

As a final footnote when considering the use of runes for an operative Working of sorcery, take time to specify what you really want. For example, simple money spells are rarely worth doing. It's not that they don't work, they certainly do, but money isn't what you actually want, is it? If you can't afford to put food on the table, you actually want the power and opportunity to provide for your family and their comfort. Money is certainly a step toward that, but it isn't your actual goal. Ensoresel for what you truly Desire, not the stepping stones toward it. This allows greater freedom of manifestation to the spell and enriches your soul by taking

heed of what you truly want. The practical result may ultimately be the same, but the difference in intent is highly important.

A Simple Runic Ritual

This sample ritual will illustrate the basic steps involved in any act of runic sorcery. It should be noted that this simple skeleton can and should be expanded upon as the Initiate gains greater familiarity with the mechanisms of magical practice in general from the titles in the Reading List.

Let's assume a magician is due to give a speech at some important function: a wedding or formal dinner. He is unaccustomed to public speaking and is understandably nervous about the prospect. So he decides to use his runecraft to bring his nerves under control and ensure that he doesn't become tongue-tied, but delivers an eloquent and well-received speech.

He first selects his runes. *Ansuz* is a must, since it governs speech and poetic utterance, but also produces inspiration, so that his words will not dry up. He selects *wunjo* to establish a camaraderie with his audience, hoping to keep them entertained. *Isa* will keep him focused and to the point. *Elhaz* assists *ansuz* in establishing an inspirational link, but also defends against manifestations of his nervousness. Finally, *sowilo* ensures the success of his speech, which will illuminate and energise the listeners.

He next devises a brief statement to be made when he invokes each rune, steering them in the direction of his Will:

"Ansuz, I invoke the speechcraft of the Old One, that my mouth may be filled and overflowing with His wisdom."

“Wunjo, be a source of mirth and good fellowship.

“Isa, my words are uttered with precision and focus, clear and true.

“Elhaz, my purpose is strong, no weakness or nervousness assails me.

“Sowilo, clear understanding and a bright response shall be my reward from my peers.”

If he chooses to employ stadhagaldr, our Initiate will now take time to still his mind and body and will then adopt each runic posture in turn, singing its rune song and reciting the statement he has composed for it. He may alternatively trace the runestaves in the air whilst singing and reciting, or he may chant his runes whilst carving them upon a sliver of wood or leather, colouring them with his blood.

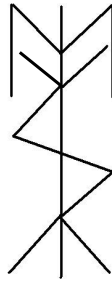
Bind Runes

Whilst the ritual given above is perfectly adequate (especially when fleshed out with a full ritualistic structure as, for example, described in Edred Thorsson's *Futhark* or Anton LaVey's *Satanic Bible*), the Initiate may enhance it by developing bind runes instead of simply visualising or cutting each runestave separately.

A bind rune is a symbol which combines the shapes of all of the individual staves into a single figure, which can be adjusted until it pleases the Initiate's aesthetic sense. This has the double advantage of: (1) producing a unique figure which will be used solely for the present Working; (2) providing a single, composite figure for the eye to rest upon when concentrating and sending forth the rune streams. It is so named because the force of the runes employed is bound

together in a common shape and purpose by the Will of the runer.

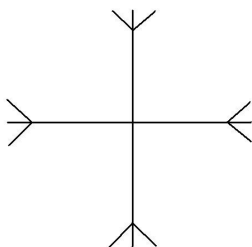
As an example, the following figure might be derived from the situation offered above, utilising the five runes *ansuz*, *wunjo*, *isa*, *elhaz* and *sowilo*. It will be noticed that the shape of every stave can be traced within the finished figure. When singing the runes to charge the bind rune, each must still be sung separately. Also, the lines of each must be traced in its turn when carved, ensuring that each element of the whole is properly bound in its place.



The Helm of Awe

The Helm of Awe – the *Ægishjálmur* after which this book is named – is the name given to the mesmerising power of the serpent. The Helm was possessed by the Dragon Fafnir and by it he could immobilise his foes, paralysing them with his gaze, freezing their hearts with terror. This power of hypnotic dread passed to Sigurd when he defeated Fafnir and obtained the wealth and power of the Dragon. It is sometimes referred to as if it was an actual helm, but is most often figured as a bind rune of a specific sort. The helm has four or eight

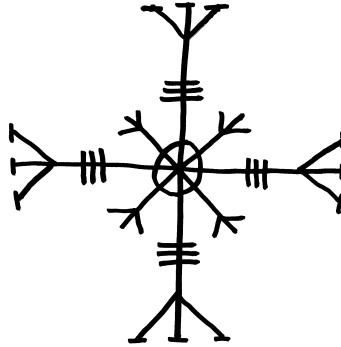
branches radiating equidistantly from a common centre, each branch terminating in a rune. In its simplest form, as an expression of aggressive defence, a protective talisman, it is formed of four *elhaz* runes, as follows:



From this simple beginning, the Helm can be elaborated in many different ways. Markings are occasionally placed at the midpoint of the branches and sometimes when eight arms are used, one set of four will be shorter than the others. The rules concerning this are not briefly explained, but the markings and terminations at the midway point are generally presumed to have their effect primarily upon the subjective universe of the Initiate, whereas those that terminate at the outermost points are intended for objective effects. Far more extensive guidelines for the construction of Helms can be found in Edred Thorsson's book *Northern Magic*. Many examples also follow in the next section of this present chapter.

The version of the Helm of Awe which adorns the cover and title page of this book (and is reproduced overleaf) was designed by me at the commencement of my **Fafnir's Galdrabók** Working. This particular Helm is intended to be charged and then placed before the Initiate when he carries out further magical Workings. Its function is to catalyse and

enhance the operative sorcerous skills of the runer, boosting the results of his enterprises.



A Helm for Operative Sorcery

The Ægishjálmur is of particular interest to Draconian runers, since it is the chief expression of the power of the Dragon Fafnir. As Sigurd slays Fafnir, he becomes something more than human, his consciousness awakens the Beast within himself, the coiling Serpent in his own Self, and releases its potent wisdom and power within him. By utilising the structure of the Helm as a basis for his bind runes, the Draconian Initiate taps into this mythic resonance and claims the Dragon's essence as his own, intensifying his magic immeasurably.

Given that the Ægishjálmur was borne upon the forehead, radiating its pall of terror from the visage of the wearer, this is reflected in the specific manner in which a Helmick bind rune is charged and sent.

After designing the Helm, the Initiate should visualise it intensely or stare fixedly at a drawn or carved representation of it. Each rune in turn should be sung into its

form. This may be supplemented by *stadhagald*r if desired. The purpose of the Helm should be strongly concentrated upon throughout.

The Initiate then draws in a very deep breath, imagining that he is breathing the visualised Helm into himself. The visualisation should be felt to sink right down through his body to the soles of the feet, blazing brightly in the imagination. It should be held there for several seconds, gathering power all the while. The Initiate then breathes forcefully out and the Helm rises along with the breath, passing up through the body until it reaches the brow, where it bursts into incandescent manifestation in the third eye region, between the eyes. The Initiate visualises it burning strongly here, radiating out from his brow into the world around, compelling it to change in response to his command. Whilst holding the Helm upon his brow, a short declaration of his purpose is chanted, in order to shape and fix the charge. The Helm is then 'let go', sending it forth like an arrow from the bow.

Initiates familiar with Kundalini will note that the Helm follows the serpent path as it ascends the body to the brow.

Fafnir's Galdrabók

The *Galdrabók* (the *book of galdor*, or *book of magic*) is an old Icelandic grimoire of sorcery, which has been edited and published, along with others of its kind, by Dr Flowers in a book of that title (see Reading List at the end of this volume). It follows the basic pattern of many of the medieval sorcerous texts, presenting a list of spells, most of which have some sigil or other magical sign incorporated into their usage. The

major distinction in these books of Icelandic sorcery is that alongside the names of various devils and demons which are familiar from other European grimoires of the time, there are also many spells which call upon the names of the Æsir, who had been demonised following the advent of Christianity. Also, many of the sigils feature runic influences and some have a similarity with the structure of the Ægishjálmur.

The magic contained within the pages of the *Galdrabók* and its kindred has been described by Order Initiate Paul Fosterjohn as 'survival magic'. There are no high-faluting airs and graces here, these were spells geared to the essentials, to assist the sorcerer in simply surviving in an often hostile environment. Survival was very much key, since to be found in possession of one of these books of spells was certain death at the hands of the authorities.

A few years ago, the Order of Apep instituted the Helm Project, a special research team to specifically study the sorceries of the North, and the *Galdrabók* and the Ægishjálmur in particular, since these were so closely tied to Northern Dragon lore. As the project proceeded, it occurred to me that it would be instructive to create a new, modern *Galdrabók* in order to explore and express the Mysteries of the Helm of Awe.

The structure that such a project should take was obvious to me. Rather than simply compiling a random selection of spells, I would create eighteen seals and incantations as expressions of the eighteen mighty spells whose knowledge is recited in the *Havamal* 146-163 (these can be read in the *Poetic Edda*.) Thus, the following grimoire was devised.

*"I know those spells which a ruler's wife doesn't know,
nor any man's son"*

- Havamal, 146

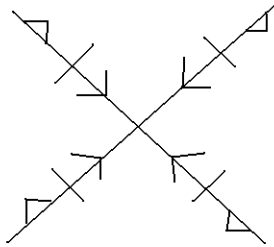
I offer a few explanatory notes on each spell. The chants were written as they suggested themselves to me during the heat of the creative Workings. As such, they are bound to me and I am not interested in any perceived lack of poetic quality. The point was to devise words which would reawaken the necessary emotional charge within me whenever required.

This grimoire is offered as an example of reviving and personalising a traditional method of sorcery. While I don't have a problem if anyone wants to use it as it stands, that's not what it's for. Such spells are strongest when forged from your own heightened consciousness, inflamed by the inspiration of the moment and informed by your prior learning. Initiates may wish to play with these to develop a familiarity with the process of working with the Helm of Awe, but your success will increase as you start to develop your own expressions of the sorcery of Fafnir.

The First Spell: Help

*"Help one is called,
and that will help you
against accusations and sorrows
and every sort of anxiety."*

"Thurisaz be a hammer against twisted words;

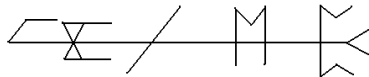


***Elhaz be a sword against sorrow;
My soul is fortified and I am at peace."***

Comment: The arms of the helm are diagonal, since its emphasis is upon help for the user's anxieties rather than an objective result. *Thurisaz* is an active force within the objective world, demolishing and discrediting any badmouthing of the user as it occurs. The horizontal crossbar on each arm prevents the fallout from such clashes from affecting the user's subjective state. *Elhaz* establishes an active defence and guard within the psyche. The helm provides a sense of reassurance and security, but also has an active component which responds to threat.

The Second Spell: Healing

*"I know a second one which the sons of men need,
those who want to live as physicians."*

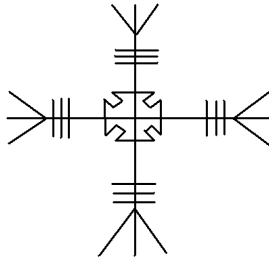


***"When need is strong, I send forth vitality,
to correct the crooked and shape the shifting."***

Comment: This spell's bind rune is not a helm, it simply didn't come to me like that. It contains *uruz* for vital energy; *naudhiz* in recognition of the patient's need; *mannaz* as the template for the whole, healthy human being whose restoration is invoked; *ehwaz* to cement the exchange between healer and patient; *kenaz* to assist in an informed and knowledgeable diagnosis; and *perthro* for a good dose of luck.

The Third Spell: Fettering Foes

*"I know a third one which is very useful to me.
which fetters my enemy;
the edges of my foes I can blunt,
neither weapon nor club will bite for them."*

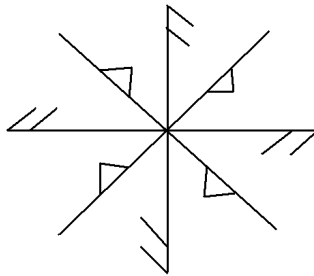


***"Spears shiver upon my shield,
Swords slide off my mail,
Darts fail to find their mark;
My luck is strong, my foes are nought."***

Comment: This helm utilises the active, aggressive protective force of *elhaz* and the triple bars on each arm shield the magician from foes. As an active rather than passive defence, this helm not only nullifies an aggressor's attacks (whether physical, verbal or otherwise), but turns them around and strikes the foe back with equal force. This involves a measure of chance, so a final shield of four interlocked *perthro* runes surrounds the helm's core.

The Fourth Spell: Breaking Bonds

*"I know a fourth one if men put
chains upon my limbs;
I can chant so that I can walk away,
fetters spring from my feet
and bonds from my hands."*



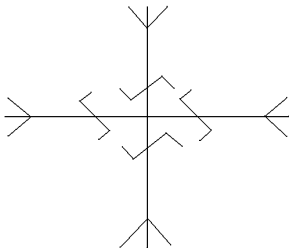
***"Thrice spoken:
chains are broken" (X3)***

Comment: A simple enough helm. *Thurisaz* represents the force (whether physical, moral or otherwise) necessary to break bonds or shatter accusations. *Ansuz* supplies the

oratory skill to talk one's way out of trouble. The helm itself supplies the sense of awe to cow those who would detain you.

The Fifth Spell: Dodging Arrows

*"I know a fifth if I see, shot in malice,
a dart flying amid the army:
it cannot fly so fast that I cannot stop it
if I see it with my eyes."*

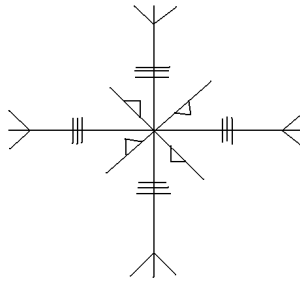


***"I see them as they run
glinting in the sun.
Darts of evil mark
fall into the dark."***

Comment: A simple helm for a simple protective spell. Note the specific and targeted nature of this spell: it is to be used against a **known** attack. It is specifically designed to precisely and accurately nullify specific enemy shots (whether literal or metaphorical). It is the best tool to use in such specific circumstances, but is useless as a general protection, for that is not its intent. The *elhaz* runes are actively defensive and the four *sowilos* afford clear sight and perception.

The Sixth Spell: Magical Conflict

*"I know a sixth one if a man wounds me
with the roots of the sap-filled wood:
and that man who conjured to harm me,
the evil consumes him, not me."*



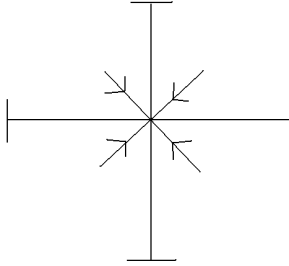
***"Runes of wrath are returned
upon the wrongful rister:
My heart is whole and hale,
no harm may harbour there."***

Comment: Another protective helm utilising *elhaz*, the purpose of this one is to return harm to an enemy magician. The implication is that the user has already suffered a wound from a magical attack. *Elhaz* and the three barriers prevent further harm, whilst *thurisaz* hurls the attack back with interest.

The Seventh Spell: Putting Out Fires

*"I know a seventh one if I see towering flames
in the hall about my companions:*

*it can't burn so widely that I can't counteract it,
I know the spells to chant."*

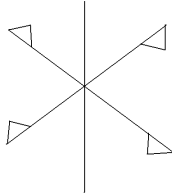


***"Cold is my clear call,
To calm the wild fire.
Chill is my freezing chant,
To chain and control the flames."***

Comment: The vertical and horizontal arms of this helm are barred to prevent the spread of fire, denying it fuel. The diagonal arms cross the vertical to form *hagalaz*, cooling with the power of ice and re-establishing order. Each diagonal arm bears a *kenaz* rune to assert control over fire. This rune is also invoked by alliteration in the chanted spell.

The Eighth Spell: Settling Disputes

*"I know an eighth one, which is most useful
for everyone to know;
where hatred flares up between the sons of warriors,
then I can quickly bring settlement."*

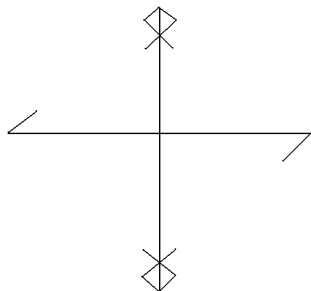


*"When the whirling wheels of wilfulness
rain hammer blows of hate,
I heal the hurts, restore good hearth,
wielding words of weal."*

Comment: A simple helm, utilising *wunjo* for social harmony and *hagalaz* for the restoration of order after disorder. *Wunjo* ensures that disputes are settled in a manner appropriate to the group, but *hagalaz* never denies the tensions that existed. Both runes are also invoked alliteratively in the chant. Problems and disputes can only be solved by addressing them and working through them, never by brushing them under the carpet.

The Ninth Spell: Calming Weather

*"I know a ninth one if I am in need,
if I must protect my ship at sea;
the wind I can lull upon the wave
and quieten all the sea to sleep."*

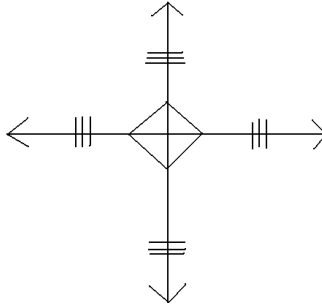


***"A ship is a sturdy steed
when steered upon still waters
over the open sea,
easy is its passage."***

Comment: This helm incorporates *laguz* for the water, *othila* for a safe enclosure and shelter and *sowilo* for good steerage and clarity. The latter two runes are also strongly alliterated in the chant.

The Tenth Spell: Foiling Witches

*"I know a tenth one if I see witches
playing up in the air;
I can bring it about that they can't make their way
back
to their own shapes,
to their own spirits."*

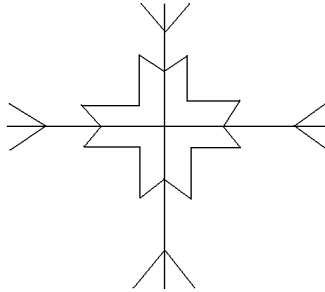


***"Fallen is the eye of malice,
bruised and broken on barren rocks,
lost in a lonely place,
bereft of sense and self."***

Comment: 'Witches' in pre-Christian European lore may be of two types: human seers and sorceresses, or wholly supernatural entities assuming a human form. In either case, the spell seeks to confuse and bewilder those who would spy upon you in a disembodied fashion. This might be construed to include such modern versions of remote viewing as CCTV, invoking technical faults at desired moments. The helm is a simple affair: *tiwaz* for an upright victory; *ingwaz* to isolate the runer from the witchery, and crossbars to shut out the intrusive outside observer. The active bewildering charge of the rune is channeled through the arrow head of *tiwaz*. The alliterated runes: *berkano*, *laguz* and *sowilo* are more inward turning, isolating and nurturing the runer and assuring his own clarity of insight while the helm works its tangled spell on his adversary.

The Eleventh Spell: Safety of Friends in Battle

*"I know an eleventh if I have to lead
loyal friends into battle;
under the shields I chant, and they journey inviolate,
safely to the battle,
safely from the battle,
safely they come everywhere."*

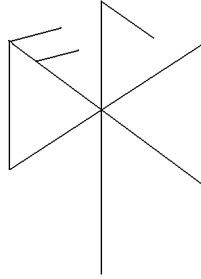


***"From far afield friends shall meet
to face their foes together.
Without exception each returns
in honour to his home."***

Comment: The *elhaz* rune signifies both protection and a sword; *ehwaz* stresses the fellowship between soldiers. The chant alliterates *fehu* and *hagalaz*, invoking energy, reward and the restoration of order in a potentially ruinous situation.

The Twelfth Spell: Necromancy

*"I know a twelfth one if I see, up in a tree,
a dangling corpse in a noose:
I can so carve and colour the runes
that the man walks
and talks with me."*

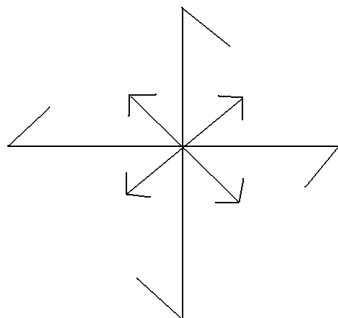


***"Out of the depths I call you,
out of dark dreams,
to awaken and answer
the questions I ask.
Dead lips are loosened,
the living shall listen."***

Comment: The runes incorporated are *laguz*, *dagaz* and *ansuz*, all of which are alliterated in the chant. *Laguz* represents the dark lake in which the deceased consciousness drifts, and its revivification. *Dagaz* heralds the return from the darkness to the daylight. *Ansuz* invokes consciousness directly, also Odin as the God of the slain. This echoes the fact that the corpse in the *Havamal* verse is a hanged one.

The Thirteenth Spell: Coming of Age

*"I know a thirteenth if I shall pour water
over a young warrior:
he will not fall though he goes into battle,
before swords he will not sink."*

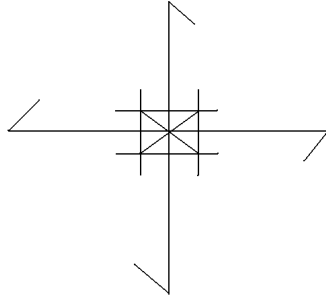


***"It is time to arise,
to shake off childhood's shackles,
to face the wide world as a (wo)man,
to stake your claim on life."***

Comment: I have extended the meaning of this spell from simply 'first battle' (though it still covers that) to any major event marking the entry of a young person into adulthood. These days it will most likely serve as a charm for 'first job' rather than 'first battle', but the principle remains the same. This rite of passage is marked by *laguz*, reinforced by *tiwaz* and *sowilo* for success and strong guidance.

The Fourteenth Spell: Otherworldly Wisdom

*"I know a fourteenth if I have to reckon up
the gods before men:
Æsir and elves, I know the difference between them,
few who are not wise know that."*

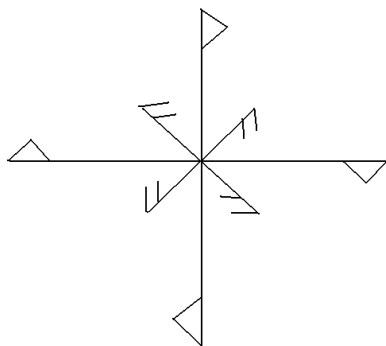


***"I know who rules in the heavens;
I know how the world is woven;
the knots of knowledge are mine to unravel
and mine to bind anew."***

Comment: A spell to enhance the runer's Understanding of cosmological and psychological structure, meaning and purpose. The helm is built around two *eihwaz* runes, the great yew which spans all worlds. Multiple *hagalaz* runes (in both its forms) are structured around the centre, revealing the ordering of the cosmic patterns. Understanding is provided by Need, as alluded by the alliteration of *naudhiz* in the chant.

The Fifteenth Spell: Wise Advice

*"I know a fifteenth, which the dwarf Thiodrerir
chanted before Delling's doors:
powerfully he sang for the AEsir and before the elves,
wisdom to Sage."*

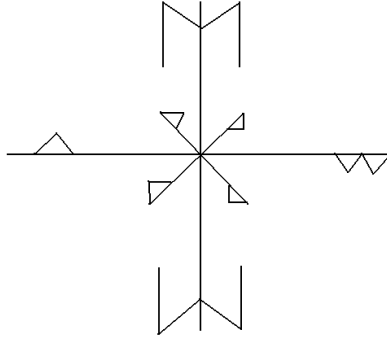


***"The wisdom of my words
shall win all hearts.
My speech is my strength
and is with gladness met."***

Comment: Where the previous helm sought wisdom and insight for the Initiate, this one serves to make his wisdom heard and heeded among his fellows. *Wunjo* and *ansuz* invoke wise eloquence and fellowship. *Wunjo* is echoed in the chant, along with *sowilo*, ensuring that the advice given is true.

The Sixteenth Spell: Seduction

*"I know a sixteenth if I want to have all
a clever woman's heart and love play:
I can turn the thoughts of the white-armed woman
and change her mind entirely."*

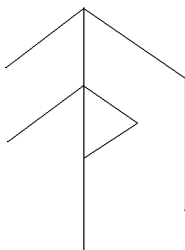


***"A woman's will accords with my wish;
a woman's heart pants for my hunger;
a woman's desire mounts at my demand;
a woman's legs part for my lusts."***

Comment: The use of such spells is attested in the *Eddas* by such instances as Odin's winning of the poetic mead through his skills in sorcery and seduction. The helm invokes *ehwaz* for the union of two people and *wunjo* for joy and pleasure. A more specifically sexual charge is added by the balancing of *thurisaz* and *berkano*, along with *elhaz* in both upright and reverse forms, referencing the female and male genitals respectively. Naturally, since this spell was devised by me, it seeks to influence women. Female readers can be advised that males are much easier to seduce. The above model can assist you in devising a suitable charm.

The Seventeenth Spell: Sex Appeal and Charisma

*"I know a seventeenth, so that scarcely any
young girl will want to shun me."*



***"I am a virile force,
a man of might and majesty,
charm and cheer are mine to wield,
maidens swoon at my approach."***

Comment: Whereas the previous spell worked for an actual seduction and consummation of lust, this one is an invocation of the charismatic qualities which constitute sex appeal. It may thus be turned towards various forms of persuasion and used to sway situations where popularity and charisma are important. The vital and masculine characteristics are enshrined in the *uruz* and *thurisaz* runes, but these are anchored in the inspired eloquence and divine persona of *ansuz*.

The Eighteenth Spell: Secrecy

*"I know an eighteenth, which I shall never teach
to any girl or any man's wife --
it's always better when just one person knows,
that follows at the end of the spells --
except that one woman whom my arms embrace,
or who may be my sister."*

?

Comment: Not telling.

Dream Recall

At this stage in the Work, the Initiate should begin keeping a record of his dreams. Every night upon retiring, lie back and close your eyes. Address your innermost self, telling yourself that you wish to remember your dreams upon waking. As soon as you wake up the following morning, look within and try to recall what you dreamed about and write it down in a journal you have placed at your bedside for the purpose. Do this **immediately**. Do not wait until you've got up and had a coffee; do not roll over and have 'just another five minutes' first. The memory of most dreams will evaporate from your conscious recall in seconds. Conversely, if you use those few precious seconds after waking to seize upon a single element of a dream, you will often find that this suffices to pull the entire experience back into memory. Your brain is

conditioned to remember only the things that happen around you when awake, and to present only these to your conscious awareness. You will need to retrain it to deliver you your dreams also.

Your success will be patchy at first. If you can't remember anything on a particular morning, record that fact in writing too. This will gradually educate your subconscious that you wish to be kept informed of your dreams. You will be astonished at how well it will learn to deliver the goods until a time will come when you can regularly recall four or five dreams in a single night.

This dream record will be an important reference in the Work of the next chapter, so keep it up to date.

Harnessing Emotional Energy

As well as learning to discipline and control the functions of the mind during the Work of this chapter, we should not neglect the emotions.

The Initiate should take note of his emotions and when they occur and how they arise. You should seek out and identify your own 'hot buttons', those cues that will always provoke an emotional reaction in you. Thus, you may become master of your own choices and responses, not the slave to a programmed reflex.

In doing this, be careful to remember that you are seeking to learn about and understand your emotions, **not** repress them. They are powerful and essential magical drives whose full utility will be explored in chapter seven.

But at this stage you can already learn how to start harnessing the magical power in your emotions. During the course of a day we experience many emotions which are not

ordinarily directly useful. So any time you are feeling frustrated or angry or winsome or sad, or any other feeling that has no direct current use to you, channel it into a bind rune that you have prepared for charging. Put it to useful purpose. Say to yourself, "I sacrifice this emotion of <anger, or whatever> and devote its energies and obsessions to the greater purpose of <whatever the bind rune was constructed for>." Then concentrate upon flooding your passions into the prepared figure until they begin to fade. In this way, the emotion is detached from its trigger event and reconsecrated to your magical purpose.

Remembering

The Initiate should also use this phase of his Work to begin training his memory. The names, order and values of the runestaves should all be committed to memory. Then learn the rune poems or sections of the *Eddas* by heart. This is another thing which improves dramatically with practice: once you train your subconscious to realise that you desire this level of recall, it will begin to make the process easier for you. But regular practice and striving is the only way to make this happen.

Other, related practices of great use are learning other languages. Any Germanic language, ancient or modern, is of value to the runic magician. This discipline will not only be of practical use, it will also develop the mental qualities necessary to this phase of the Work.

APOPHIS: Omnibus Edition

CHAPTER FIVE

UNLOCKING THE WORLDS

In the previous two chapters, the Work was focused upon enhancing our senses and our understanding of our place and position in the world, then training our mental faculties to carry out our Will in the world. In this present chapter, now that we are properly grounded and alert, we will begin pushing the boundaries of consciousness into those areas which lie beyond Midgard. We will explore the means of reaching out with the mind to explore the other worlds of the Northern cosmology and the means of divining information through direct apprehension, both by casting the runestaves and by visionary experiences. This chapter encompasses many of the processes normally classified under clairvoyance and psychic phenomena. Anyone who has diligently accomplished the preceding Work will have little difficulty in attaining some degree of success with these more esoteric disciplines.

Basic Principles of Seith

Odin was taught the techniques of *seith* by Freyja. This method of magic was traditionally used by seeresses and sorceresses and was deemed to be an untrustworthy practice of women, unworthy of men. Well, if it was good enough for Odin, it's bloody well good enough for me!

Those who wish to know more about the origins of *seith* and the way in which it was practised are referred to *A Source-Book of Seid*, Edited and Translated by James Chisholm and Stephen E. Flowers, published by Runa-Raven Press. In this book are collected all of the ancient references to the practice and its practitioners.

The precise techniques of *seith* remain somewhat vague, however. These days it is fashionable to describe it as a more 'shamanistic' kind of magic than the well-structured system of *galdor*, but this description is only of value if you have studied shamanism properly and even then it is only a comparison, not an identification. We may do best to simply define *seith* in our own terms here.

If *galdor* is a technique of ordering and manipulating symbols (such as the runes) in order to create effects or to read the patterns of manifestation (in divination), then *seith* is a technique of entering a trance state and allowing the subconscious to communicate images and impressions directly.

The trance state may be entered through a wide variety of techniques and we will be examining a few of these and trying them out for size in the following section. But it should be apparent to your thought processes, duly sharpened by the Work of the previous chapter, that such subconscious impressions carry a far greater risk of being influenced by subjective fancies and falsehoods. This is why we have put in

all the hard work of building up that inner mental structure and runic knowledge first, so that its ingrained pattern may act as a safeguard and keep your visions upon correct paths. To be a good and **reliable** seithman, you must be a practised galdorman.

The techniques and practices offered in this chapter will assist the Initiate in developing the clairvoyant and visionary skills necessary to effective use of *seith* magic.

Magical Trance

The major stumbling block that most beginners face when dealing with trance states is actually realising when they have entered such a state. People seem to get all sorts of fanciful notions into their heads. It is assumed that one must enter a somnambulistic state, or see the mists parting in a crystal ball, or sit around listening to twangy foreign music beforehand.

Entering trance is actually the easiest thing in the world. We all do it all the time. Every time your mind drifts and you daydream, you have entered a trance. Every time you find yourself wondering what's for supper when you should be concentrating on driving home, you have entered a trance. Every time you are caught up in a book or a movie, or close your eyes and listen to a piece of music, you have entered a trance. Entering a trance happens every time you allow the conscious mind to relax its grip and allow the subconscious to lead the way, taking you away in a new direction and turning your mind from what is happening around you.

There are two ways to enter a trance state and each produces a different kind of trance. The first way is to become fixated upon some object or event or thought and to focus upon it exclusively; the other way is for thought to

disperse seemingly randomly, following a myriad diverging patterns. Both are useful in their way, each in different circumstances.

Most solo magical or divinatory *seith* operations will make use of the first type of induced trance, where a specific symbol or question or motivation is focused upon when shifting your phase of consciousness. In this way, the altered mental processes will direct themselves towards a specific, desired result. The other kind of 'open' trance is not very conducive to solo working as it is undirected. It works best within a group Working, or with two Initiates, one the recipient and one the sender. In such a case, the recipient enters a trance state, becoming a blank canvas, and is then directed by the other(s).

There are many techniques for entering a trance state. Some of these are discussed in chapter five of *Apophis* and include the chanting of mantras, fixed concentration upon a symbol (as mentioned above) or exhaustion induced by sexual or other means (provided it leads to physical relaxation coupled with mental focus, not merely sleep). Alcohol in precisely measured quantities may also help (as explained in chapter three, alcohol was viewed as a source of inspiration in Germanic mysticism).

It will be noted that the practice of the posture and thought control exercises in the previous chapters will already have served to introduce the Initiate to a state of magical trance, so you are merely seeking to formalise and deepen what you already know. Do not be disheartened if your early trances are very light, they will become easier and deeper of their own accord with practice.

The Initiate should familiarise himself with the process of entering and leaving a light trance state before proceeding with the other exercises following in this chapter.

Becoming a Seer

The main thrust of this chapter's Work will be to train the Initiate to use the techniques of *seith* to become a seer. We are seeking to train the mind to perceive the patterns operating in the world – and not just this world, but flowing through all the worlds of Yggdrasil – so that they can be reliably read and interpreted and ultimately changed by an act of Will.

As the chapter advances, we will begin by practising *galdor*-based methods of rune divination, involving the rational mind in the process and accustomising the psyche to the interpretation of information that derives from a supra-sensual source. This accomplished, we will begin to extend the consciousness into an awareness – and direct experience – of the worlds beyond this one. We should then be ready to begin operating as a seer by pure trance techniques, without need for the casting of physical runestaves or other props. We will close the chapter by looking at the implications of this expansion of consciousness for the Work that lies still ahead.

The Rune Streams: Inner and Outer

As the Work of this chapter proceeds, you will become increasingly aware that the runes exist both within and without. There are runes that move within your own inner world and are projected forth in the staves you carve, sing and manipulate with your own hands and voice. There are also runes that move in the world outside of your own sphere of influence, shaping the events of the outside world. There is no difference in principle between the *raidho* that reflects

your still half-formed plans for this year's holiday, the *raidho* that drives you to work in the morning, and the *raidho* that takes a space shuttle into orbit. All are manifestations of the same rune. All are connected.

Once you truly awaken to this fact, you will become aware of just how interconnected the whole of reality is. The term 'web of wyrd' will never have seemed so appropriate. This continuity of the runic streams, this underlying pattern behind each manifestation of Mystery, is the reason magic works.

You will become aware that there exists one place and one place only where the runes within and the runes without can meet. There is only one gate through which they can possibly pass, a single locus which must – to you – be the axis upon which the whole cosmos turns. This gate is your own centre of consciousness.

Once this is realised, you will be able to open that gate and take the patterns of the runes without into your own consciousness, to tell their tale there and inform you of what is happening in the world and why. They may whisper directly in your ear (*seith*) or reflect themselves in your own staves as they fall from your fingers upon the casting cloth (*galdor*). But speak they will. Then you may send your own runes through that same gate, riding and guiding the patterns in the world outside, steering them to suit your desires.

That 'magical link' so often pondered by magicians – that which connects the inner and outer worlds and allows each to influence the other – can only be your own consciousness, for this is the only thing in your Universe which touches both realities and through which each can pass.

Rune-Casting

To begin with we will use the techniques of *galdor* rather than *seith* to investigate the process of divination. Since we have already learned the intricacies of *galdor*, it will make it easier for us to learn the prophetic ropes by using the means most familiar to us. Once you have become used to the ways in which the rune streams inform your consciousness, you will be better able to recognise those promptings in a less structured *seith* instance. The good magician will learn both skills to the best of his ability.

There are two main ways to carry out divination by runes, by placing a selected number of runes in predetermined patterns of meaning, or by literally casting the runes and seeing which fall where. But in either case, it will first be necessary to establish a pattern whereby the reading may be interpreted.

You will need to decide what factors you will need to consider in order to interpret the answer to your question. The simplest method is to randomly draw forth a single rune. This may well answer your question, but it will necessarily be very sketchy and lacking in detailed advice or background information. The next step up from this is to arrange the selected runes in three places, representing the past, the present situation and the likely future outcome based upon the prevailing conditions. This will still answer your question, but will also provide you with more food for thought. A much more thorough reading can be obtained with yet more complex methods of laying out the selected runes. For example, you might choose one rune for each of the worlds of Yggdrasil, interpreting the influence bearing upon the question from each world in turn; the ultimate manifestation of the answer would be placed in the position of Midgard, of

course, but its roots and possible means of changing the outcome could be traced elsewhere in the reading.

When you have established these steads of meaning for your reading, you should mark them on a casting cloth. For example, a simple past / present / future model would involve dividing the cloth into three sections, whilst a 'nine worlds' model would involve drawing the outline of Yggdrasil on the cloth. The cloth may be white, black or red according to preference and the fields may be drawn, painted or embroidered thereon.

When you are ready to commence your reading, take the runes in your hands and mix them thoroughly. You may wish to perform a small ritual to clear your mind and focus your attention upon the matter you are inquiring about. Ask the three Norns – the keepers and shapers of Wyrð (see further in chapter eight concerning this) – Urdhr, Verdhandi and Skuld – to reveal the patterns of manifestation to you with regard to your inquiry. Then the runes should be selected for placement in the steads of meaning.

This can be done by either mixing the runestaves in your hands, then carefully selecting one (or more) at random to place in each stead. Or it can be done by mixing the staves, then holding them high, closing your eyes and letting them all fall, scattering them upon the casting cloth randomly.

In either case, the runes are now interpreted according to the stead in which they are placed. If a rune falls in a stead which represents the past, it will be interpreted as a factor in the initial shaping and formation of the matter under inquiry, shedding light upon the reason matters now stand as they do, for instance. If using Yggdrasil as a model for a layout, a rune falling in Jotunheim would represent the immovable obstacles that must be circumvented when dealing with a situation; a rune falling in Svartalfheim would indicate the

practical skills necessary to achieve a satisfactory conclusion.

If you draw runes to be placed in specific steads, the above process will be relatively simple and will consist of considering the import of the field in which the rune lies, then using your rune knowledge acquired in previous chapters to interpret the meaning of that rune in relation to the position it occupies relative to the question. This mental cross-referencing and balancing act will become easy with practice. You may then need to adjust your interpretation to take into account a given rune's relation to others around it and how they impact upon the question. Use your intuition and the rune lore you have absorbed to accomplish this; divination is more of an art than a science.

The casting of runes upon the cloth is a more advanced technique, requiring experienced interpretive skills. It can provide a deeper, but much more complex meaning. For a start, some runes will fall outside of the established fields of meaning; they should be discarded from the reading. Also, some fields may be empty if no runes fall in those places. Those areas will thus have no impact upon the reading (although it may be interesting to consider if these missing influences could be introduced into a situation they are currently absent from: is a situation bad because it is lacking in *fehu*, for instance, or does the lack of any activity in *Ljossalfheim* signify why the questioner is indecisive?) In such readings, different fields will contain different numbers of runes and their concentrations need to be explained and their combined influences calculated. Bear in mind that some runes may cross from one field to the next, falling across the line. Some may fall and lie in parallel, reinforcing each other. Still others may fall across one another, blocking or diverting each others' influence. All of these patterns will need to be interpreted and read according to your runic knowledge and

your own inspired intuition. Let the runes speak to your deep mind, do not simply recite accepted meanings by rote.

The information provided is sufficient for a good student to use the runes for divinatory purposes. Much more detail on this subject, with examples and additional layout methods and ritual guidelines can be found in Edred Thorsson's book *At the Well of Wyrd*, which is the last word on the subject.

Reading the Runes in the World and in Others

The *seith* method of divination is to enter a trance state and seek to intuit the currents and patterns of the rune streams flowing through the world by direct psychic apprehension, instead of establishing a resonance with physical runestaves to read them in. The Initiate seeks to focus his mind on the question to the degree that it triggers a mental state that allows him to see the Wyrd spread out before him, enabling him to prophesy, speaking what he sees.

It is possible to practice this trance state by deliberately taking time to consider what runes are present in a given situation in everyday life. In this way, you will train your mind to look for the roots of things as a matter of course. Every half hour or so, remind yourself to have a look at everything that is occurring about you and analyse it runically. For instance, if a monetary transaction is taking place, *fehu* will be involved; if cars are driving by, think *raidho*. Initially, your insights will be of this simplistic nature, but as your runic knowledge grows and your analysis of people and circumstances starts to deepen, you will begin to jump to some startling insights as your subconscious senses and responds to your desire to look deeper into the causes of

things. You will find yourself perceiving exactly how a situation will unfold before it actually happens. This skill can then be transferred from your practice into a more formal divination session when you really wish to know something important to you.

There are both pros and cons to this more intuitive approach as compared with the techniques of laying out physical runestaves for a reading. On the plus side, the patterns and currents you perceive arising from your deep mind have already been weighted and interpreted before they bubble through into your consciousness. All you need do is speak what you 'see' and relate what 'comes through'. Also, you are more likely to pick up on specific details which may be uncannily accurate, things that may never occur to those who rely on a more rigid interpretive matrix. But on the minus side, you are more prone to error and have no real checks and balances against which to check your perceptions. If you are at all off colour or obsessed or troubled by some other issue at the time of the divination, it is far more likely to colour your results and introduce error.

Initiates should strive to master both methods of divination, of course.

Riding the Eight-Legged Steed: Rune Journeys

Now that you are training your mind to perceive the rune streams in the world around you, it is time to reach out with your consciousness to explore the worlds beyond this one. Midgard is the centre of all the worlds, the realm of manifestation, but it is important to grow to understand where these runic streams are ultimately flowing from. Note that the previous sentence should be interpreted **very** carefully; your

first interpretation of it may not be your final interpretation of it, but this may become clearer as we progress.

The process of stepping out of Midgard and perceiving the other worlds is one which requires a specific combination of Will and imagination. The imagination is the tool which gives shape and perception to realms beyond the physical. A firm Will is required to keep the vision on track and not fall into the trap of daydreaming.

These journeys, which are such an important part of the *seith* part of our Work, raise all manner of stumbling blocks for those not already familiar with them. Some people will find it difficult to distinguish whether they are actually on a clairvoyant journey at all and will not be able to grasp the reality of what they are doing. Others will protest, "But it's only imagination!" Let's take a little time to put these difficulties and misunderstandings to rest.

Probably the most common difficulty faced by inexperienced but eager Initiates is the failure to recognise when they are experiencing such a mental journey (or 'astral journey' as most occult sources label it). Go back and reread what is said about trance states, then remind yourself that the imagination is the tool used to undertake such journeys. It is possible to expect too much, but this technique – as with all others – can only reach its greatest strength through practice. People tend to expect to feel a sense of separation from their bodies. This will probably not happen, at least not at first. The body is still there, with all of its sensual apparatus active, and it is only the well-experienced mind that can sink itself so deeply into its visionary experience that all awareness of the body is temporarily lost. In fact, some of us make deliberate use of the fact by shifting awareness back and forth to make notes as we go (this is probably not advisable for beginners, as the continual shifting of consciousness may break the

connection to the experience).

It may help, therefore, to assume that what you are doing – at least initially, until experience teaches you otherwise – is simply a kind of daydreaming combined with meditation. Just use your imagination to shape your journey, visualising the sights and sounds of the world around you as you go. When you have gained some familiarity with the process, you will learn to distinguish between this willed process and mere daydreaming, especially when startling insights and communications start to come through. But for now, daydreaming describes the kind of perception you should reasonably expect.

As for the protest that this is only imagination: there is no 'only' about imagination! Everything that mankind has ever produced has been birthed in the imagination. The great cathedrals, the pyramids, every work of art, the internal combustion engine, all of these things were only made real because they were first conjured into existence in someone's imagination. What is more, the imagination is the mind's image-making faculty, it is the lens which interprets and presents the information gathered by the senses. So literally everything you ever perceive – even those you deem to be objectively real – are reshaped and prepared in your imagination before presentation to your conscious mind. So this silly objection can be discarded altogether.

It should be borne in mind that although the physical body is bound to the physical world of Midgard, the consciousness is not. The imagination and intellect may roam freely throughout the worlds once it finds the paths to do so. This process is akin to dreaming, wherein the mind fashions a mental body for itself to interact with the visions and landscapes it encounters. Odin's steed Sleipnir had eight legs and so does the human mind. The body remains in Midgard,

but the legs of the imagination may ride throughout the other eight worlds.

Mapping the Nine Worlds

How does one set about exploring the World Tree? First of all, remember that you are established in Midgard, the central world, into which the influences of all the others flow and become manifest. So don't make the mistake of assuming that you start at the bottom and work up, or at the top and work down. Your journeys will begin in Midgard, the centre, and wend outwards, up and down from that point.

If you refer back to the diagram of Yggdrasil in chapter three, you will note that pathways run between the various worlds, connecting them all. A journey will consist of establishing your consciousness in Midgard, then sending it forth along these paths, making note of all that you see and experience along the way, finally arriving in one of the other worlds described in the third chapter.

You will notice that there are twenty four of these paths and it makes sense to assume that this number is significant, with each path relating to one of the runes. I am not going to spell out for you which is which or suggest an authorised interpretation, I will simply suggest that if you begin in Midgard and chart your path out, up and down from there, you will find a pattern of meaning that appeals to you. Let each path speak to you and inform you of its own merits. Ultimately, if you have put the groundwork in and are confident of your rune lore, you cannot be wrong, since every path contains every rune to some degree, just as all runes are but aspects of the one Rune.

Each journey should have a specific destination. For

example, you may decide that you wish to visit Vanaheim to learn the wisdom of that world. You would begin by using the techniques already learned to quiet your thoughts and enter a light trance. Then create a vivid mental image of yourself and powerfully imagine yourself 'stepping out' of Midgard and travelling west, in the direction of Vanaheim. Carefully observe everything that you encounter on the path that leads you there, as you will want to make extensive notes of all your travels. If you fail to keep notes, there is no point even beginning this Work. Eventually, the path will lead you to Vanaheim and you will enter that realm. Don't rush things: simply getting there will probably be sufficient for your first visit. The next time, you will be able to tread the path more quickly, relying on the landmarks you have already established, and will be able to spend more time in the world of Vanaheim itself. Each retreading of a journey will become more solid and 'real' in your mind, adding structure to your psychic universe. You will become familiar with the paths, noting more and more detail as they open themselves up to you. These journeys should be made many, many times.

Do this for all of the paths and worlds, lay claim to them and come to understand them as a regular traveller of the rune-roads.

Once you have become accustomed to the layout of the nine worlds and the paths that run between them and have established a series of landmarks whereby you navigate the branches of Yggdrasil, it is time to start personalising them a little more.

Turn now to the dream journal you began keeping in the Work of the previous chapter. If you have been keeping this journal for any period of time, you will have already noticed how certain themes, images and locations frequently recur in your dreams. These are themes which are unique to

yourself and are reflective of the manner in which your subconscious chooses to communicate with you. You should therefore make the effort to try to place those dreams within the psychic map you have been constructing. Consider carefully to which world – or connecting path – a given dream image belongs. You might wish to draw an outline of the world tree, write upon it the traditional attributions and over a period of time add those dream images which are your own.

Interpretation of Dreams and Omens

Once you start mapping your own dream world to Yggdrasil, you will find a new coherence of vision within your innermost self. What is more, you will find that this coherence begins to inform you on many levels.

Forget books about dream interpretation. The guide to the meanings of your own visions will be discovered by the attributions you apply on your world tree. As these expand and grow, so the Mysteries of your subconscious are gradually revealed. The meaning of your dreams will be laid bare to you. (Of course, not all dreams have important meanings, but all arise for some reason; interpret the little along with the great. Practice always makes perfect.)

This will further lead to the apprehension and interpretation of those synchronicities that arise in the magical life with ever-increasing frequency. This ability is at the root of accounts of soothsayers who could divine the future by observing the flight of birds and so forth. All things speak to the mind that is awake and alert and tuned into its own language of Mystery. This observation and interpretation of symbols incorporated in synchronistic happenings is another aspect of *seith* and should be practised

by the Initiate. You will score many failures at first as you learn the 'language', but each failure will teach you more until you begin to see and speak True.

Blood and Venom

We will be dealing with the full initiatory symbolism of the Sigurd / Fafnir myth in the next chapter, taking it to its culmination. But first, it is appropriate to investigate the nature of the Dragon and its attributes a little more closely. We need to be fully aware of the forces we are dealing with.

We have already spent some time looking at the outward powers of the Dragon, in particular the Helm of Awe, but we also need to examine its inner power: its Blood and Venom.

The blood of Fafnir is key to the Sigurd myth. It is after tasting the Dragon's blood, that Sigurd is able to understand the languages of bird and beast and thus discover Regin's plot to kill him. It is thus the blood that passes on the power of the Dragon into the hero and which ensures the hero's own survival.

Blood is key to survival, of course. It is the vital fluid that carries life-giving oxygen around the body. It is red with the heat of vital energy. Blood is used to enliven runestaves. We use the term 'bloodline' to refer to our ancestry, to the heritage we carry within our genetic structure. Those of us who view the world through spectacles which are not purely mechanistic believe that blood may also carry forward a psychic heritage, a pattern of Becoming that is ultimately traced back to Odin.

The Dragon is symbolic of the Beast in Man. It is the primal root of Being, the reptilian brain stem which predates

the development of true consciousness. It is the raw Chaos-stuff of which our psyches are born and shaped. The bloodline of the Dragon carries forward all of these qualities, the genetic and psychic attributes of the Beast. So what does it mean when Sigurd slays Fafnir and then tastes the Dragon's blood?

The slaying of the Dragon is indicative of the victory of consciousness over non-consciousness in the individual. This is that moment when one becomes an Initiate and can honestly say, "I have Come Into Being." The Initiate has learned to steer the course of his life by conscious Will, jettisoning the pre-programmed survival responses and conditioning, and adopting free choice in their place.

The act of consuming the Dragon's blood establishes a very important fact, however, one that is deeply rooted in the Northern tradition with its emphasis upon ancestral sovereignty and the literal kinship between Man and his Gods. This tasting is an act of affirmation that the hero and the Dragon are linked by blood: they are kin.

In other words, the Initiate takes conscious control of his life and establishes his own Will in the place of sovereignty, but he accepts the Beast that he has conquered as a valid and necessary part of himself. Its functions and powers are vital ones in this world, so he brings them into conscious awareness, unifying the heroic essence with the Draconian essence by an act of Will.

This essential step of unifying the conscious and bestial natures is an important one in the practice of Draconian Magic. Some initiatory schools neglect to stress the necessity of this step, assuming that the 'lower nature' can be sloughed off and disregarded. This ultimately leads to the resurgence of those powers as 'monsters from the id', as admirably illustrated in the old science fiction movie

Forbidden Planet. After the ascension of consciousness to the throne of Self and the overthrowing of the pre-conscious imperatives, they must be examined, understood and brought fully on board as essential parts of the mind-body-soul complex.

So as Sigurd kills Fafnir in the saga, in a very real sense he actually **Becomes** the Dragon. A further metamorphosis / integration lies ahead of him, which will be discussed over the next two chapters.

Blood is not the only fluid associated with the Dragon of the North, however. As blood is the fluid of life, so venom is the fluid of death. All of the great Serpents and Dragons of Northern mythology are described as venomous in the extreme: their breath, their bite and their very presence are poisonous. In the Sigurd myth, pits are dug for the venom to spew into; it is the venom of Jormungandr that causes Thor to fall at Ragnarok after the mighty God kills the Serpent with His hammer; Beowulf is brought low by the venom of the Dragon which has been laying waste to his kingdom. In so many tales, the hero kills the Dragon but is then himself overcome by its venom.

The thing that distinguishes Sigurd from other legendary Dragon-slayers is that he tasted the Beast's blood and assumed its qualities, integrating it into himself. The consciousness that cannot integrate the Dragon within is doomed to die by its venom.

What is the nature of this venom? The poison of an ordinary snake tends to break down and dissolve the tissue into which it has been injected. In other words, it is a dispersive agent, whose function is to break aggregates down into their constituent parts. Naturally, as the venom courses through the blood stream, the body of the stricken victim breaks down altogether and death ensues.

Given the strong presence of venom in the Draconian myths of the North, it will pay us to take a closer look at it and why it is so important. It is a startling fact that Venom is counted as one of the Elements – the basic building blocks of reality – in the Northern cosmological model. We shall devote the next section to a study of the implications of this in relation to our world view and this initiatory curriculum.

Ginnungagap I: The Creation Myth as a Model of Magic

Most students of the occult are familiar with the Hellenistic model of the four classical Elements, namely Fire, Water, Air and Earth (with Spirit as a fifth, from which the four other Elemental principles are ultimately derived). In most curricula of ritual magical practice, these Elements are appointed to the four cardinal points of the compass: Earth to the North; Air to the East; Fire to the South and Water to the West. The magician is thus provided with a workable model for invoking / balancing Elemental forces and affinities, a process upon which almost all practical magic is based.

The Northern European model is a little different to this. The tradition is recognisably derived from the same ultimate European cultural roots and is not incompatible with the Greek ideas. But it finds a different emphasis in its expression and spawns an interesting set of secondary Elements. In Northern Elemental lore, we begin with a Void. There then arise two primary Elements, whose interactions produce a further two Elements. This provides the fourfold basis upon which manifestation may occur. The four Elements then interact with each other to produce a further set of four secondary Elements, representing their operations in

the world. Finally, all are gathered in the Element of Earth as reality Is.

According to the Norse account of creation given in Snorri Sturluson's *Prose Edda*, before the manifest Universe existed there was a Void, called Ginnungagap, which translates as something akin to 'magically charged space'. Those who have read *Apophis* will recognise this as the Void described therein. It is a kind of anti-place, where nothing exists in manifest form yet where everything possible exists in potential. Note that I stress 'everything possible'. This potentiality includes not only everything that will **ever** exist, but also everything that will **never** exist. The Void is a Neverwhere / Neverwhen outside of time and space, which contains the seeds of Everywhere and Everywhen within itself.

How does something Come Into Being from Nothing? Because Ginnungagap is not nothing as we understand it. It must be Understood as a Nothing which is not itself manifest, but which contains the matrix for the possible manifestation of everything. If all manifestation occurs as equal and opposing forces, then the overall balance of Zero is maintained. This is Crowley's equation of $0 = 1 + (-1)$.

So the Void spawned two equal but opposite forces which formed at opposite ends of it. These forces are the two primary Elements of Northern lore, Fire and Ice, symbolically placed in the South and North respectively and embodied in the worlds of Muspellsheim and Niflheim. Fire is the expansive force of heat and brightness and Ice is the contracting force of cold and concentration.

The expanding heat from Muspellsheim radiated outwards until it finally met and mingled with the frozen stream issuing from Niflheim. The touching of the two opposing forces had explosive results, resulting in a burst of

energy and interaction that spawned the building blocks of the whole manifest Universe. This creation myth is recounted in detail by Snorri's *Prose Edda* and its symbolism is discussed in some detail in the books of Edred Thorsson.

The initial mingling of the energies of Fire and Ice produced a further two primary Elements, establishing the four quarters of manifestation. These two Elements were Air and Water, stationed to the East and West respectively.

This creates a model quite similar to that of the four classical Elements which is still used by most modern occult models. A comparison is below.

Direction	Classical Element	Northern Element
North	Earth	Ice
East	Air	Air
South	Fire	Fire
West	Water	Water

The only difference between the two models at this stage is that the Element representing solidity and density in the North is Ice instead of Earth in the Northern conception. This striking similarity indicates the shared origin of European thought prior to later diversification.

The Southern tradition chose to expand upon the basic fourfold model by subdividing each major Element into a set of Sub-Elements. So Water, for instance, would be subdivided into Fire of Water, Water of Water, Air of Water and Earth of Water and the others would be similarly divided. In this way, they sought to express the more complex

interplay between the Elements.

In the North, they approached the question of complexity and Elemental interplay in a different way, one which restated the ninefold theme so prevalent in Northern mythic patterns. They looked at the arrangement of the Elements at the four quarters of manifestation, then observed the angles where each Element met with its neighbours. At these borderlands where the primary Elements met and mingled, they brought into being four more secondary Elements, which combined the natures of each of their parents and expressed them in new ways.

In the North-East, between Ice and Air, is the Element of Salt; in the South-East, between Air and Fire, is the Element of Iron; in the South-West, between Fire and Water, is the Element of Venom; in the North-West, between Water and Ice, is the Element of Yeast.

Just as the primary Elements are established on a fourfold matrix formed by two pairs of opposite forces (Fire vs Ice; Air vs Water), so the secondary Elements establish themselves according to the same pattern, but from the angles between the compass points rather than the compass points themselves. Thus, Iron (principle of hard, inert matter) is opposed to Yeast (principle of organic change), and Salt (the basis and sustenance of life) is opposed to Venom (the dissolution of organic and inorganic compounds).

All eight of these Elements are finally summed up and synthesised in a single Element which is the manifestation of all their qualities in a dynamic, ever-evolving whole. This Element is Earth. Unlike the Earth Element of the classical model, this Northern Earth Element represents the entirety of manifest reality in Midgard.

Thus, we have a ninefold model of Elements to go with our ninefold world structure.

The four secondary Elements display a level of sophistication and differentiation lacking in most other such systems and the final synthesis of the Elements in Earth reinforces the Northern view that Midgard – the world of manifestation – is the purpose and destiny of creation, the culmination of all, not a confining prison to be escaped from.

Now that we have established the position of Venom as one of the root Elements, we may consider anew its importance to the Draconian Initiate. All of the Dragons of the North are venomous in the extreme and we have established that the Initiate who conquers the Dragon and partakes of its blood (i.e. synthesises it within his own Self) will gain the powers of the Dragon. However, the Initiate who seeks to overcome the Dragon by suppressing and denying it (i.e. by putting it down and not partaking of its bloodline) is overcome by its Venom, which still seethes within his subconscious, beyond his reach.

Venom, the Element of dissolution, is the tool whereby the Initiate loosens and unties the knots of reality – and of his own Self – so that they can be reshaped. Things that were bound fast dissolve and come to pieces through the application of Venom. This is true and instantly observable in the world around us; it is equally true in the world of magic. This process is figured in the *Valknutr*, the Knot of the Slain, which we will be considering closely in the next chapter.

Before leaving this model of the Norse creation myth, we should briefly consider its ramifications as a model for the practice of magic. After all, every magical act is a creative act and every act of creation follows this same pattern. (We are here considering only the Elements of creation, not the figures and characters in the mythology, though there are many essential lessons to be learned there too by those who

wish to study further.)

Every magical act begins with a Void, into which the magician invokes the Elements which constitute the situation. The primary Elements of any magical Working are the magician himself and those factors he wishes to change. These are all brought into balance within the Working environment. The secondary Elements are those tools (such as runestaves, rune-songs, bind-runes, etc.) which introduce the desired change into the situation that has been established. Some of these tools will enliven and strengthen positive aspects (a Yeast function); others will dissemble or rearrange negative aspects (a Venom function.) Finally, all will be synthesised into a new Earth at the conclusion of the Working.

This model may not be clear to you yet with regard to your own Workings, but keep it in mind and it will in time become so. It should remind you that every act of magical creation is an echo of that original Coming Into being. This process will be discussed at much greater length in the next chapter.

The Wode-Self Stirs

The Initiate who has got this far without skimping on the exercises and who has taken time to study the mythology and lore, will begin to notice a few peculiar changes in himself at about this time.

As well as his ordinary, everyday personality, he will begin to detect a new focus within his consciousness, almost an 'other self' which takes the reins at times of peak experience, and most particularly when engaged in acts of magic. A secondary consciousness, encapsulating those parts

of himself that he defines as 'the Initiate', will appear to have arisen, to have Come Into Being.

This phenomenon will be similar to that of 'the observer', with which we will all be familiar. Basically, the observer phenomenon refers to the process where you are doing something, but then suddenly realise that there is another 'you' or aspect of you who is watching you do it. The first stirrings of this magical 'other you' will happen when you notice that upon entering a magical trance state or performing any act of ritual magic, a kind of wiser, more charismatic self appears to come to the fore and take you over.

This entity – which we may call the Wode-Self – is discussed briefly in chapter four and its arising and subsequent development will be documented quite thoroughly in chapter six.

The Ultimate Rune and the Runic Shaping of the Void

As the Initiate contemplates the role and nature of Ginnungagap – the Void – in the process of magical creation, so he will begin to grasp the significance and immanence of **Runa** – the Ultimate Rune – as it brushes the fringes of his consciousness.

Runa is the Mystery that lies over the next horizon, it is that which is immanent, but which has not yet come into manifestation. **Runa** is Schrödinger's Cat before the box has been opened. It is reality about to resolve in one direction or another, the tension before it happens. It contains all of the runestaves within itself as expressions of itself.

The task of the magician with relation to **Runa** has

two parts, each equally important. First, he must discern which resolutions are likely and which are not. Then he must manipulate those specific runes which will coax **Runa** to resolve a situation in such a way that will manifest the most likely of those resolutions which is most resonant with his purpose. These two operations are divination and sorcery respectively.

Runa is much bigger and more important than this – also much more personal. We will return to stress just how big and how important later. But this offers a brief insight into the magician's interaction with **Runa** in his magical practice at this stage of Initiation.

Rune Poems – Inspiration and Sacred Utterance

If you have practised the section of this chapter dealing with divination, most particularly divination through direct apprehension in a trance state rather than just rune-casting, you will already be familiar with perceiving and expressing in words the currents and images that well up into your conscious mind from the subconscious depths when you direct your Will to this purpose. Before concluding this section of the Work, we should try to extend this practice into two new and exciting areas. These are skills which will become particularly useful later on, but in order for them to do so, you will need to begin the ground work now and get some solid practice in.

Take some time to read the rune poems (the Old English, Old Icelandic and Old Norwegian Rune Poems). These are contained in many runic texts, but the best two for the purpose are either *Rune-Song* or *The Rune Poems, Vol. 1*, both by Edred and published by Runa-Raven Press. These

poems consist of a series of stanzas, each of which is a brief encapsulation of the qualities of one of the runes. Study these poems avidly; commit them to memory if you can. Learn what it is they have to say about the runes. For some runes, this will be straightforward, but other stanzas will require a deal of thought and meditation until you pin down the core meaning and how it pertains to the rune.

Once you have fully familiarised yourself with the traditional Rune Poems and the way in which they are constructed and worded in order to reflect the innermost qualities of the runes in frequently riddling language, you can progress to the next step. This is to write a rune poem of your own.

Don't simply sit down and begin writing the first thing that comes into your head. Take time to invoke each rune properly, letting its essence infuse your consciousness. See what thoughts and images spontaneously arise and use these as the basis for your poem's stanzas. Choose your words carefully in order to convey the correct emotion. Remember that sounds have power in runic magic, so shape your sounds well. Work through the entire rune row in this manner until you have completed all twenty four stanzas of your own Rune Poem, which taken in its entirety will be your own unique and personal apprehension of **Runa**.

Next you should sit down and reread the *Poetic Edda*. Pay particular attention to the more prophetic and visionary sections. Then think of how these writings are enhanced and made majestic by the visionary elements and the words used to describe them. Words – in the hands of a poet or visionary – are amongst the most powerful and world-changing of all magical forces. True 'words of power' are those which you utter and which then ripple out across the world, travelling from mind to mind, creating change in every consciousness

they touch. This is true magical power and the triumph of the magical approach of *galdor*.

You should be accustomed to using inspired prophecy as part of your divinatory toolbox by this stage. The next time you use it, try to capture your impressions in words and weave them as skillfully and as powerfully as the words are used in the Eddas. Become a prophet in truth.

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CHAPTER SIX

HANGING ON THE TREE

In this chapter, the Work really steps up a notch. Paradoxically, the prescribed exercises will become much fewer in number. Instead, you will need to devise your own means of considering the ideas presented and Working with them to increase your Understanding.

In this chapter, we will take another, closer look at Sigurd as the heroic slayer of Fafnir and the treasures and powers he thereby became master of. But we will also take a first look at another of the great Dragons of the North, Jormungandr, the Midgard Serpent, who lies at the bottom of the ocean and encircles the world, bounding it with his coils.

We will be looking again at Ginnungagap, the Creative Void, and will consider what it means to awaken the Draconian consciousness and open the Eye of the Dragon within that Void, perceiving its limitless possibilities in their entirety.

We will encounter the concept of the Wode-Self again in this chapter too, as our consciousness awakens parts

of our Selves which have previously been slumbering. This will lead us some small way to determining why we are the people we are. Who are we and why are we here? We may now begin to Understand something of the concept of Destiny.

Mimir's Well and Hlithskjalf

Odin sees all, gathering information to Himself, analysing it, tracing the patterns of Becoming, and making His plans to suit the ever-changing situation.

We have already made reference to the two ravens, Huginn and Muninn – thought and memory – who fly out each day and return to tell Odin of all that they have witnessed transpiring in the worlds. But they are not the Old One's only means of vision or wisdom. As befits the often paradoxical balance factor found in Northern lore, Odin gazes out upon the worlds from both the highest and the lowest points on Yggdrasil.

Right at the very roots of the World Tree is located Mimir's Well. The waters of this well are renowned for the wisdom that they bestow. Odin sacrificed one of His eyes for a drink of this water, casting it into the well. However, His eye remains there in the well still, turned upwards, marking all that occurs in the deep places of the worlds.

At the other extreme of Yggdrasil, Odin has his seat upon Hlithskjalf, the highest peak in Asgard and the uppermost vantage point in the nine worlds. From here He can look down and behold everything that occurs in the worlds below.

The symbolism of these mythic images is of great importance in this chapter and you should keep the well and

the high seat in mind as we progress. For the Work of this chapter involves the process of opening the Eye in the Void, a process akin to Odin's sacrifice of His eye to Mimir's Well. At this stage in Initiation, you will also have a very definite experience of the Wode-Self awakening and steering your consciousness at critical moments, affording the Vision from the high seat.

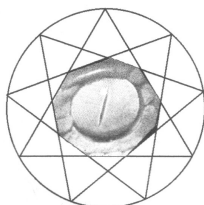
In the previous chapter, you experienced the other worlds of the Northern cosmology by faring forth on imaginative journeys to explore them and the paths that link them. That realisation will now be taken a significant step further as you begin to realise that there are elements of your consciousness that permanently abide in these other worlds, especially those situated upon the central trunk of Yggdrasil.

Your body and conscious mind are located in Midgard, but as you learn to open the Eye in the Void, you will become increasingly aware of a consciousness which subsists at the very roots of the tree, where Mimir's Well is located. Similarly, you will become aware of the Wode-Self, a consciousness that abides in the highest places of Asgard. Yet both of these distinct consciousnesses will still be you, parts of your awareness that have been long cut off from your conscious perception and are now being integrated as a direct result of your magical Work.

The Eye of the Dragon and the Helm of Awe

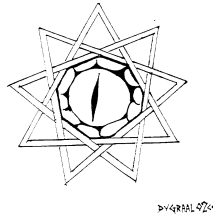
We have now reached a point in our Work where the Dragon has been integrated into the consciously accessible parts of our psyche and we have obtained some experience of exercising the powers it brings, as symbolised by the Helm of Awe.

It is time now to weave a matrix of Understanding around that Draconian awareness and to place that experience with the Helm in a coherent philosophical context. This context and matrix of Becoming is symbolised in the Seal of the Order of Apep:

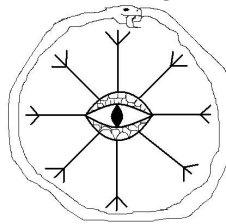


In brief, this Seal consists of three main elements which are interpreted as follows: [1] the central Serpentine Eye is the awakened Dragon, the focal point of the Initiate's consciousness, seeing all through its Draconian lens; [2] the three linked triangles represent the Will of the Initiate, extending from the Eye and reaching out – through all nine worlds (symbolised by the nine points) and across all spans of time and space to touch and influence [3] the surrounding boundary, the phenomenal world of manifestation, in which that Will may take shape and create change. Every Secret of Draconian Magic is contained within this Seal.

The Seal may be drawn with the triangles more obviously interlocking, as in the version by Order Initiate D.V. Graal shown below. This emphasises the link between the Seal and the *valknutr*:



Tellingly, the Seal may also be represented as a Helm of Awe, as illustrated below. In this case, the central Eye itself is taken as one of the nine points, the other eight radiating outwards as *elhaz* runes, with the circle being replaced by Jormungandr, the Midgard Serpent:



Much of this chapter will be spent elaborating upon the symbolism and meaning of the Order Seal, since its Understanding is essential to the Work of the Initiate at this stage.

The Dragon Within and the Dragon Without

Up until now, we have focused our attention almost exclusively upon Fafnir as the symbol for the Dragon whose blood and venom has been instrumental in awakening new powers within the Initiate, bringing the dark, submerged parts of the psyche into their proper place in an integrated

consciousness, transforming them from a source of unpredictable danger to a source of immediate power. In this manner, like Sigurd, the Initiate is elevated from Beast to Hero.

We have so far dealt with the process of bringing the Draconian Essence into consciousness and integrating it within your Self. This is symbolised by the Dragon's Eye in the centre of the Order Seal. This Draconian Essence – this bloodline of the Dragon – extends back to primeval times, an image and a psychic 'shape' that has been buried deep within humanity since before our species became properly self-aware. The Eye represents a window in the soul that looks out across infinity and eternity; it is timeless and ageless and the continuity of this Draconian bloodline is crucial to the immortality of our own soul, as we will ride into Remanifestation upon the Dragon's Breath. But more of this later.

The other Dragon that now concerns us is outside of the Self; indeed, it is at the furthest extreme from the inner Dragon, coiling around the very outside boundaries of manifest reality, holding the Universe in shape. This encircling, binding force is the Midgard Serpent, Jormungandr, the bane and doom of the mighty God Thor.

The importance of the function of Jormungandr cannot be overstated. This great Serpent bounds, and thus defines the limits of, reality itself. Without the encircling Serpent, the Universe would unravel and disperse. This is why the tale of Thor's fishing trip, when He hooks the Serpent and tries to reel it in, is so insistent upon the peril of this action. Witness also the consequences of Jormungandr's uncoiling and slaying at Ragnarok, when reality is unmade and falls into ruin.

In marking the limits of manifestation, the Midgard

Serpent defines a space in which creation and subsequent transformation may occur. It allows the phenomenal world to Come Into Being. This provides resistance and a friction against which the Will of the Initiate may find purchase when seeking to introduce change.

The inner Dragon represented by the Eye and the outer Dragon represented by the Circle in the Order Seal do not touch each other: one is the focused, contracted point, the white heat of Selfhood; the other is the expanded, ever-shifting Universe. They are connected by the network of lines which make up the three interlocked triangles and the nine points thereof.

The triangles represent the angles of Space-Time through which the Will of the Initiate extends in order to influence and shape the world. The points where the triangles touch the Circle are representative of the nine worlds.

In Northern lore, the symbol of three interlocked triangles is known as the *valknutr* and is a glyph particular to Odin. The name literally means 'knot of the slain' and this is a highly appropriate title. Odin – and the Odian Initiate – possesses the power to loosen and to bind the knots which hold reality together. To use the *valknutr* is to alter the underlying nature of reality, rebinding it into a new configuration.

But note that this is the knot of the **slain**. This title is not idly used. Every time you use magic, you kill reality as it stands and substitute a new one. It is no longer the same thing. You kill thousands of possible futures, preventing their manifestation, but open up thousands of new possibilities. Your actions as a magician destroy things which would otherwise have come to pass had you not interfered. They also create things which would otherwise never have happened. You cannot take this lightly. This is the

responsibility that goes with being a magician; this is the burden that you must bear.

There is another factor, which is often forgotten, a simple statement that contains infinite warning: when you exercise your Will to change the world (the Dragon without), the Dragon within also changes in like measure. Your acts of magic change your very Self in every instance, whether you realise it at the time or not.

Ginnungagap II: Opening the Eye in the Void

The question now facing the Initiate is: how precisely does one use one's Will in such a way as to loosen and rebind the *valknutr*? How do we actually change reality? In what way is the magic effected?

The process whereby the Will is focused in order to carry out this task is known as '**the opening of the Eye in the Void**' and it is a task of the Dragon within, the state of Draconian consciousness symbolised by Fafnir.

Let's examine the precise mental processes that entail opening the Eye in the Void, laying bare the manner in which the Draconian Initiate works his magic. Following this, I will list some of the ways in which these processes may be enhanced to suit the individual practitioner.

1. Having entered a trance state, the Initiate turns his mind inward, focusing upon the creative, magically-charged Void that is Ginnungagap, the primal Chaos in which all possibilities are latent.
2. Once an awareness of the expanse of the Void has been achieved and the Initiate is able to sense the threads of possibility stretching beyond him, he must bring to mind the various elements of the situation he wishes to change,

envisaging that situation as it currently is. In particular, he must clearly define / visualise three key aspects: [1] himself as he currently stands in relation to the situation; [2] his goal, or Desire (for more on Desire, see chapter seven); [3] the environment / obstacles / events which lie between himself and his goal. These three key factors must resonate within his clear perception of the situation as a whole. This may seem like quite a feat of concentration and visualisation, but if the matter is truly important to you, you will be able to achieve it if you take your time and build up the mental image step by step.

3. When the above points of focus are clear and stable, the Initiate Wills his centre of mental focus to take shape in the form of a great reptilian Eye in the centre of the triangle formed by the three key points. He deliberately allows the Draconian consciousness to arise from his deep mind, remembering all that he has learned of it in his Work to this point.
4. The Initiate fixes the Eye of the Dragon upon the three key points of the situation and begins to establish a vibration throughout the Void, keyed to his breathing pattern. This resonance builds and buzzes, loosening the bonds that hold the situation in its current state. This is the 'untying' of the *valknutr* knot.
5. The Initiate next replaces point [3] with a new vision of the situation as he wishes it to become. He focuses his concentration, stabilising the new pattern by an act of Will.
6. Now comes the crucial moment, the act of 'binding' the altered matrix of happening. The Initiate does this by holding his attention rigidly upon all three key points at the same time, maintaining full awareness of each. It may take seconds, or many minutes, depending upon the

situation and your own experience, but an ecstatic moment will arise – almost a mental orgasm in its intensity – when the Eye in the Void 'bridges' all three points and binds them together in a single transformative unity. Since one of the points is the magician's own Self and he is changed by his Work, the ecstasy arises as his own being is transformed by the magic. Hold this moment of binding for as long as possible, until it begins to fade, then let it go, allowing your mind to return to its normal function.

7. Open your eyes and stamp about the place to ground yourself. Cease fretting about the situation and let it be, confident that you have rebound its parameters and changed its trajectory by your Will.

These are the basic steps involved in the process known in the Order of Aep as 'Opening the Eye in the Void', which is the fundamental means of Draconian Magic. There are several ways in which an Initiate can enhance this bare process, both for aesthetic purposes and also to better clarify and express his Will. Some of these means are suggested below:

- Whilst this process is simple enough to use purely on the mental plane, many Initiates will prefer to employ a more formal ritual construct around it. I would suggest using the tools already described in this book and working them into a ritual framework, with the Opening of the Eye occurring at the climax of the rite.
- A bind-rune, chant or other means can be used to focus and direct the Will at step [6] above, binding the changed pattern into the structure of reality.
- A suitable skrying device can help when first conceptualising the Void at point [1], staring deeply into it in order to enter the trance state. This could be a small

pool of ink or something similar. I personally use an egg of obsidian.

Practice will make the processes of Will and imagination involved in Opening the Eye in the Void come naturally in time. This is the very heart of any Working of successful Draconian Magic and it is important to get it right and become utterly familiar with this state of consciousness.

The Tripartite Treasure

We have so far discussed the manner in which Sigurd kills Fafnir and assimilates the Draconian Essence into his own Self, becoming the hero of legend. We have also looked at two of the powers he obtained from the Dragon as a consequence of tasting its blood: the *Ægishjálmur* itself and the ability to understand the tongues of birds and beasts. But from the Dragon's hoard, Sigurd took three items of supreme worth, which signify some of the magical abilities – directly related to the integrated Draconian Essence – which the Initiate at this stage of the curriculum might expect to start manifesting.

A large amount of gold

The bulk of the hoard consisted of a very large quantity of golden treasures. The Draconian interpretation of gold was discussed earlier when we looked at the *fēhu* rune, but to briefly recap, gold / money is a medium of exchange. It is a transformational power which should flow like a river through the hands, vitalising and enriching its owner and those he directs it towards. Gold is intended to flow, to be in constant motion, else it turns into the Dragon's breath and simply consumes and devours. The gold of the hoard signifies the hero's ability to reach out and create change in

the world; he now has the means to accomplish his wishes. In its most positive aspect, gold is a catalyst which speeds and eases our path; in its most negative aspect it is dammed up and hoarded and leads to the 'strife of kinsmen' which proved to be the doom of Sigurd.

Sword and mail

The second significant set of items from the hoard are Sigurd's arms and armour: a sword and a suit of golden mail. In the Old Norse material, the sword is given the name Hrotti and in *The Nibelungenlied* it is said to be the sword of King Nibelung, named Balmunc. In either case, the symbolic significance remains the same. Sigurd takes on the tokens of the hero, the sword to win his victories and the golden armour to give him protection. In some ways, these echo the bite and the scales of the Dragon, transfigured into a new, heroic model that shines like the sun. Sigurd now bears the means to strike down his foes, achieving his Will in the world, and the strength of Being and integration of character which will render him impervious to the malice of others. The golden colour of the armour is significant in asserting the regal nature of its wearer; the sword was also a mark of great status, deemed superior to other types of weapon.

A magic cloak

The final treasure, according to *The Nibelungenlied*, was a magic cloak known as the *Tamkappe*. This cloak was used by Sigurd to win Brynhild as wife for Gunter by deception. It had the power to deceive, to render the wearer invisible and to boost his strength. It is clear that this 'cloak' is the same sorcerous tool known as the *Ægishjálmur* – the Helm of Awe – in the Old Norse sources. The magical powers and adaptations of the Helm have already been extensively

discussed.

As the Initiate enters this stage of the curriculum, he should be actively trying to manifest the qualities of these three treasures within himself in order to prove his own heroism and assert the integration of the Draconian Essence fully into consciousness. He needs to learn to live his life in the way that he chooses to do, cutting off those things that tie him down and embracing the path that his own Will and Desire choose for him. This can entail changing jobs, relationships, location: the whole contents of your life are up for examination and evaluation as you seek to learn how to flow through life, following your Wyrð, instead of being shackled by circumstances. To accomplish this task, you must turn your Will into a sharp sword, capable of severing bonds and cutting through obstacles, and you must learn to trust in your own emergent Destiny (see later in this chapter) to see you safely through the consequences of the changes you instigate. Finally, of course, you must use the magical powers of enchantment encoded in the Helm of Awe to bend the world to your Will, remoulding it to support your feet as you enter the realm of Mystery and go out on a limb. Claim the treasures of the Dragon's hoard and the *Ægishjálmur* will come to blaze upon your brow.

Volsungadrekkja – A Working

By this stage of our curriculum, the Initiate should have completed all the crucial groundwork. As well as gaining familiarity with the runes and learning to feel and steer their flow in both himself and the world, he should also have begun to grasp the great Mysteries that lie behind this manifest

world of Midgard; Mysteries of both his own soul and the Universe.

This is the point at which the base of the initiatory pyramid has been firmly built (or at least it will have been if you have practised your exercises correctly). Now it is time to seek after the Mysteries which are guessed at by few and found by fewer. To prepare for these ordeals, it is necessary to concentrate what we have so far learned and experienced of the Draconian Essence, focusing it intensely and then partaking of it and Willing it to transform us, just as it transformed Sigurd and elevated him to the greatest of all Germanic heroes. The following Working should be performed with all solemnity and concentration, taking your time over each element, allowing the invoked runes to transform you. This is a ritual re-enactment of Sigurd's transformation through the blood and venom of Fafnir. In many ways it is a restatement of the 'Fafnir's Hoard' Working in chapter two, reaffirming that earlier Working with the Understanding you have since gained.

Volsungadrekka means 'drink of the Volsungs' and is a direct reference to the transforming power of Fafnir's blood upon Sigurd. It was also the title of a booklet published by Order Initiate D.V. Graal which explored some of the Mysteries of this transformation, and was later reprinted in *Runa* magazine.

1. Begin by sitting quietly for a few minutes, stilling and centering your body and mind.
2. Open the ritual. This may be as simple or as complex as suits your own magical aesthetic. The Hammer Rite described in Edred Thorsson's *Futhark* is a good opener for any Working of Northern magic.
3. Invoke Odin and ask Him to unveil to you the Secrets of

His favourites, the Volsungs.

4. Invoke each of the following runes, either by *stadhagaldr* or rune-singing or a combination of both. You should meditate upon the statements made below; you may find it helpful to speak them aloud. Take time over this, fully experiencing the essence of each rune as you summon the Essence of Fafnir.
- Ʀ – I have bathed in the Dragon's flame. Its blood and venom course through my veins, strengthening me, for we are become as one.
 - 𐀀 – The Divine consciousness pours down upon me, breathing the Gift of Odin into my mind, illuminating me. Thus I am made stronger and rejuvenated by my ordeals, made anew with each moment, for I am kin to Odin.
 - Ʀ – The Dragon's gold is mine to claim, its treasures are mine to wield. I will open my hands and the gold will flow from me like water, enriching the Earth, for it will have no dominion over me. For I have become one with the Dragon.
 - 𐀀 – The flame grows now within my own spirit, the fire and venom that leapt from the Dragon's jaws, devouring the obstacles that are set against me, for we are become as one.
 - 𐀀 – The powers of the Dragon are concentrated within me, for me to command as I Will, balanced and regulated by the focus of my own consciousness, for I am kin to Odin.
 - ƿ – I hear the call of the Valkyrie in the core of my soul, the inspiration of the one who is my Other, elevating my consciousness to realms undreamed of, for I am kin to Odin.

5. Take up the drinking horn or chalice and hold it directly below your mouth, so that you are breathing into it. Sing the names of the six runes into it, infusing it with the Draconian Essence: *Fehu – Ansuz – Fehu – Naudhiz – Isa – Elhaz*.
6. The chalice may be filled with the traditional mead or ale used in Northern tradition. For the present Working, it is best if the liquid used is one which has a definite 'warming' effect as it is swallowed. Cherry brandy comes highly recommended for the suitability of its colour, consistency, scent and the heat which suffuses the body as it is drunk.
7. Drink the contents of the chalice, feeling the liquor's fiery course as it flows into your body. Strongly affirm this to be the blood and venom of the Dragon. The venom dissolves the bonds, conditioning and inhibitions that restrict you and the blood awakens the Dragon within, forging its Essence into a union with your sense of Self, hereafter accessible directly by your consciousness. Feel yourself recreated and renewed.
8. Devise a bind-rune to express your realisation of this Draconian awakening. Ensure that it prominently features the *elhaz* rune to prefigure your aspiration for the next stage of your transformation. Draw or carve this bind-rune onto paper, wood or leather. You should display it in your future magical Workings as a statement of your attainment.
9. Visualise yourself taking up each element of Fafnir's hoard, thinking hard upon what each symbolises: the golden treasure; the sword and armour; the magical cloak. Finally, see your bind-rune blazing upon your own brow, representing the *Ægishjálmur*.
10. Spend several minutes standing in the *elhaz* posture, fervently aspiring to the Divine, visualising a radiance

descending upon you. Know that it is your Destiny to touch the source of this radiance.

11. Close the ritual with the words: "So It Is Done!"

This Working will not only serve to consolidate your Work to date, fixing the Draconian Essence within your consciousness, but will also prepare you for the Work of the next chapter, preparing your psyche for the transformations still to come.

Runa

Mention has already been made that the twenty four runes of the *futhark* row are themselves but aspects of the Ultimate Rune – **Runa** – which is Mystery itself. I would be disappointed if everybody following this curriculum had not had at least an intuitive glimpse of this truth by this point. But it is now time that we started to look at **Runa** a bit more closely and to examine the implications of the concept.

Runa is the Word of the Magus Stephen Edred Flowers and it is upon this Word that Edred founded the Rune-Gild. The Formula associated with the Word – and the sole task of all Gild Initiates when it all boils down – is *Reyn til Runa!*, which means 'Seek After the Mysteries!'

To place the preceding paragraph in context, a Magus is one who Utters a sacred Word, the meaning and implication of which revolutionises the current of magical thinking and the world itself. The Formula is an expression of the Word in action.

Runa – Mystery – is the Key to all of our Work. It is the thing that makes us get out of bed in the morning. It is the whole aspiration of and motivation for magic, indeed for life itself. It is **Runa** that stirs you to find out what lies over the next hill. It is **Runa** that teaches you the distinction between your Self and the world outside of your Self. It is **Runa** that engenders Desire, not only for the things you see and want, but for the things you can only imagine. It is **Runa** that makes the extraordinary happen in the midst of the mundane.

Some of the things in the above list prefigure the Work of the next chapter, but it is as well that they start to gestate within your mind now. This too is a function of **Runa**. Also, bear in mind that **Runa** is often deemed to be a

Lady by those who follow Her call.

It will be immediately apparent that **Runa** can only manifest via consciousness. The insensate neither knows of nor cares for Mystery. The Quest to Seek After the Mysteries arises from our awakened consciousness and that Quest will expand the horizons of our consciousness in ways we could never have imagined as we pursue it. It is important to meditate upon this Key now and come to Understand it.

Spend some time now to contemplate how the concept of **Runa** applies to all you have learned so far. What is the Draconian Mystery that lies at the heart of this book's curriculum and in what ways can you seek after it? In your meditation, you would be well advised to consider again the Seal of the Order of Apep, with its central Eye, three Triangles and outer Circle. Consider the tension that exists between the Dragon within and the Dragon without. Consider the angles and lines of Wyrd – possibility and potential – that extend between them, carrying the Unmanifest into manifestation. Learn to Understand, recognise and embrace this Mystery.

The Sacrifice of self to Self

We are now going to talk of a very great Mystery. It is the Mystery of how **Runa** was first sought and perceived; the Mystery of how Odin discovered the runes; the Mystery of what He sacrificed in order to do so, and Who He sacrificed it to. For if you are to progress any further, you will need to prepare yourself now and make the same sacrifice yourself.

The first step in this process of sacrifice is the intuitive perception of the presence of Mystery. It is the realisation that the Universe is more than you realise. It is the

knowledge that your own Self is larger than you know. It is the Understanding that you have not yet begun to Understand. You must begin to yearn to see what lies beyond the horizon of your current limits of consciousness. You must begin to Desire the secrets which transform potential into manifestation.

This yearning for Mystery will impress upon you how miserably small you really are when compared to the entirety of the Universe, and how miserably small the Cosmos itself is when compared to the infinite paradoxes and possibilities which are latent within Ginnungagap. But it will also awaken you to the realisation that your own consciousness is also immeasurably greater in potential than your meagre everyday thought processes. The very fact that your consciousness is able to raise these questions and dare to ask them should alert you to the fact that it has the capacity to find answers for them and to Understand this immensity. So the question before you becomes: how can I set aside my piddling little concerns and replace them with this Understanding, this greater consciousness which lies concealed within me?

Odin felt this very yearning when He sought the Mysteries, establishing the pattern for we mortal Initiates to follow. So let's pause to examine the passage in *Havamal* where He describes His ordeal (translation by W.H. Auden and P.B. Taylor:

*Wounded I hung on a wind-swept gallows
For nine long nights,
Pierced by a spear, pledged to Odhinn,
Offered, myself to myself
The wisest know not from whence spring
The roots of that ancient rood*

*They gave me no bread,
They gave me no mead,
I looked down;
with a loud cry
I took up runes;
from that tree I fell*

The only thing that we can offer up in sacrifice to wisdom is our own selves. European traditions strongly emphasise the sovereignty of the individual, but we have now realised that the everyday personality is not the sovereign Self; it is a poor usurper, a mere shadow of the fully integrated soul. So we must dethrone that lesser ego, offering it up as a sacrifice so that the greater Selfhood may assume its place, consuming it. As we shall discover in the next chapter, this is not the death of the ego / personality, but it is the end of its rulership as it becomes but a single part of something much greater.

How are we to accomplish this sacrifice? By revisiting the Work that has been done so far. Firstly, still your body and mind, quieting the everyday ego and holding the Void open for the greater consciousness which will rush in to fill it. Meditate in silent anticipation of this event. Secondly, reflect continually upon how you have integrated the Draconian Essence into your consciousness, drawing it out of the primeval mists to unite with your awareness. Then reach forward with your mind to grope for that Essence which may be reaching back to you from the other direction, the super-evolved consciousness arising in the unshaped future. Thirdly, when you have practised hard with both of these two methods and have achieved some glimmer of realisation, you must re-enact Odin's sacrifice.

It would be preferable if you could arrange for some time off work, a working week (including both weekends, for

a total of nine days) would be ideal. It would also be helpful if you could arrange to spend this time altogether alone. Leave the television and radio switched off, ensure you have enough food in to avoid going shopping, basically prepare for a few days' existence as a hermit.

This, of course, is an ideal situation and very few of us live in circumstances where we can arrange our lives to that degree. Sometimes work, family and mundane demands do intrude and there is absolutely nothing we can do about it. So we just have to do the best we can; this is not an excuse to postpone the work. Just be sure that you have made what arrangements you are able to the very best of your ability and are not guilty of shirking, for the Self to whom you now offer sacrifice can see through all of your deceptions, since it is you yourself at a much higher resonance.

At the very minimum, ensure you can be completely undisturbed for an hour or two each evening and put your all into that time. During the rest of the day, avoid conversation where possible except as absolutely necessary. No chit-chat or passing the time of day. Watch no television and be generally withdrawn and introspective in all ways.

There are three elements present in Odin's sacrifice which you must now enact for yourself:

1. He was 'pierced by a spear, pledged to Odhinn'. Now we certainly don't want anyone literally impaling themselves, but remembering that blood is used to stain and enliven the runes, you might wish to smear a little fresh blood on your set of hand-made staves to rededicate them to this purpose. But the main focus is that of offering up the limitations of the everyday personality in sacrifice, so that a higher Understanding may descend and infuse you.
2. 'I hung on a wind-swept gallows for nine long nights'. And

so must you. This gallows is Yggdrasil itself, the World-Tree. You may simply sit in long meditation upon this fact, extending yourself upon the worlds of the tree. But for maximum effect, you may wish to literally suspend yourself, perhaps looping a rope over a beam or a tree branch so that you can hang there by your wrists. This bondage will alter both your body chemistry and the intensity of your aspiration.

3. 'They gave me no bread, they gave me no mead.' You should fast for the duration of the Working, taking only water to drink when you need it and eating but a small amount of light food at the conclusion of each night's Working before you retire.

You should now spend nine nights in deep meditation, with your handmade runestaves strewn on the floor randomly before you. Consider the patterns they make and the meanings they infer. As the nights pass, increase the fervency of your aspiration, your Desire to behold Runa directly and to experience the flaming touch of true divinity brushing against your own mind.

On the ninth night, you cannot fail to awaken if you have prepared correctly. Allow the sense of divine ecstasy to take you and ride with it, wailing aloud even as Odin did when He experienced this transcendence, this enlightenment. Then, when the experience subsides, take up your runes as if you knew them for the first time.

This Working should change you dramatically, altering your priorities and your outlook. Even so, don't make the mistake of thinking that this is a one-time only experience. You will pass back and forth from wakefulness to sleep many times, until gradually the former state may begin to predominate. Nor is this the only kind of sacrifice that may

be required of you. Remember how Odin also sacrificed His eye to Mimir's well. This is not the end of your road of Initiation, it is the crossing of a frontier from one country to the next, but the journey continues.

The Wode-Self Awakes

Two parts of the soul complex really begin to come into their ascendancy at this stage of the Work and you should sense each of them as they begin to stir within your mind and rearrange its contents to gravitate around their own mighty presence. The first of these aspects of Self, which should be stirred into wakefulness by the preceding rite, is the Wode-Self. This is that higher, more essential Self to which the lower self or ego is sacrificed.

Let's briefly recap what was written about the Wode when discussing the parts of the soul earlier: "Wode is a condition of accelerated, intensified consciousness, a Divine inspiration, a kind of ecstasy or even rage in which the contents of the mind are illuminated by magical perception and insight."

In other words, you can expect to experience a heightened state of consciousness, one inspired by the touch of Divinity itself, inspired and ecstatic. This consciousness is not something outside of yourself, it **is** your Self. It is that part of you most capable of peering between the worlds and seeking the Mysteries. It is a part of you which is qualitatively different from your normal, everyday awareness and which can be rapidly sealed away behind mental barriers again by the drudge of your daily routine. It is not something new, it is something which has always been there, but beyond the threshold of your ordinary ways of thinking, occasionally

seeping through in the shape of intuitions and startling realisations which you cannot explain the origin of.

You will not be able to sustain this awareness for long, your habitual modes of thinking will reassert themselves and the old barriers will once again close off your mind. But once experienced, the phenomenon of Wode is never forgotten and it will begin to resurface with ever-increasing frequency, especially if you take the trouble to actively reach out for it. The entire structure of your Self will be irrevocably changed by this Working, as new links are forged between aspects of you and a greater degree of wholeness and integration is achieved.

Wode, is of course, derived from the name of Odin, and this higher consciousness is a manifestation of the spirit bestowed upon mankind by Odin, the gift of Self-awareness. Through this rite of sacrifice, the giving of self to Self, we awaken the same ecstasy and inspiration that Odin Himself experienced; we awaken that consciousness within us which is directly linked to the Divine source of all consciousness, the All-Father.

The Fetch

The fetch, or *fylgja*, is another aspect of the soul that you will probably begin to first become consciously aware of at about this time. This is a tutelary spirit which will set you specific initiatory challenges. We will examine the nature of those challenges and the nature of the fetch itself in the next chapter, but it is likely that you will intuit the first inklings of this entity prior to that and you should begin to keep an eye open for them now and record meticulously any strange things that may happen.

Remember that according to the lore, the fetch may manifest in any one of three different guises: as a human figure, generally of the opposite sex to yourself; as an animal; or as a geometric shape.

Now that you have integrated the Dragon and have begun to stir the Divine spark of pure consciousness into wakefulness, the fetch will be actively seeking to connect with you, so be alert for it. Its approach will be highly personal in nature, so I can offer no further guidance than that at this point, it is up to you to be watchful.

Orlög – The Sense of Destiny

It is also at about this time in your Initiation that you will begin to develop a sense of destiny, the feeling that you are living toward a purpose that may yet be unseen, that there is a distinct trend in the direction you are heading. It is important that we should understand what this sense is and where it comes from.

Destiny, or fate, plays an apparently large part in Northern tales. Seeresses are able to foretell the future; the three Norns – Urdh, Verdhandi and Skuld – abide at the roots of Yggdrasil, weaving the pattern of past, present and future; you have probably heard of the web of Wyrð, the tapestry of all events throughout time, connecting all effects with all causes. But actually, it is not quite so straightforward as these first impressions would suggest. We need to investigate the matter a lot more closely than this.

Firstly, it is necessary to understand that for the people of Northern Europe, the future is unshaped. There exist those events that have already happened, which have inevitably led to the present moment. But there is no future,

because the future has not yet happened. Edred Thorsson has pointed out in his writings that unlike most other languages, the Germanic group of languages (of which English is one) do not have a proper future tense. It is possible to reference the past, by saying “I drank the beer”. It is possible to reference the present, by saying “I drink the beer”. But we cannot directly reference the future. Instead, we have to add another verb to fudge the issue, saying “I will drink the beer”. But this statement does not inform us that some future event is going to happen. It is but a statement of intent. We can rephrase it as “It is my intention to drink the beer”. We cannot use the English language to reference the future directly, as we can the past or the present. This is strongly indicative of how our ancestors thought of such things, and the language we use affects our own thinking and concepts now.

If this is the case, if our forefathers saw the future as an unwritten page, what is Wyrð? How could the prophetesses and practitioners of *seith* foretell the future? What was the point of casting the runestaves for purposes of divination?

Wyrð is not an account of what will be; it is a complete picture and understanding of all the intricate cross connections in the past that have led us to the present moment, all of the causes and all of the effects, together with all of the synchronicities and resonances that have rippled sideways in mysterious ways. By analysing these patterns of events, it is possible to determine the manner in which the pattern is likely to continue to unfold, and thus to determine the likely direction of future events. But these events have not happened yet; they are merely most likely to happen given the prevailing patterns of manifestation. The magician understands that behavioural patterns in human activity tend

to follow set courses through to completion. Of course, it is always possible for individuals with Will, imagination and perceptiveness to abort a pattern of behaviour and bring about something completely different. Such is, in fact, the essence of magic.

These behavioural patterns when applied to individuals are named *orlog*, an Old Norse word that means something akin to 'primal layers'. This term is suggestive of habitual actions or modes of responding. *Orlog* is the sum of the patterns and the automatic responses we have built up within ourselves over the course of our lives. As such, it is indicative of the manner in which we are **likely** to respond to any future stimulus; it is the established precedent.

As we consider this question of Destiny now, therefore, it would be a worthwhile exercise for the reader to spend a month or so observing his own responses to whatever situations he encounters on a daily basis. Learn to recognise your first instinctual response in every case and try to trace its origin. Root out and list your habits, become aware of them. Make a chart of just how predictable you are. You will find this an astonishing exercise if you carry it out thoroughly. Finally, meditate upon all that you have learned about yourself and pledge yourself to observance, so that you can act instead of reacting in future.

It should be noted at this point that the Germanic perspective upon the future actually provides for two possible interpretations. You should meditate upon both of these, weighing their merits. Such meditations upon the nature of time will stand you in good stead when you reach the Work of chapter eight. The first concept is that the future is completely unshaped and happens only as we reach it. This might be termed the orthodox interpretation. But the often outlandish ideas of quantum physics propose the intriguing

idea that all possible futures exist and that we steer our course through these possibilities, selecting which time stream to actualise on this plane of reality. This latter model is delightfully paradoxical, allowing for both complete predestination and total free will both at the same time, within a single model. There is something about this which is magnificently Odian. Again, we shall be returning to such considerations in chapter eight.

So what does all of this mean when we consider Destiny? It means that the notion that our fates and the fate of the world are set in stone is erroneous, but it allows that our paths into the Is-To-Be may be predictable to a greater or lesser degree. It also means that the patterns established by past events and modes of behaviour acquire a kind of gravity, wearing grooves of least resistance into probability, steering cause and effect along certain lines (*orlog*). That which has happened once is most likely to happen again. That which has happened several times will most definitely happen again. If time is a stream, it rarely flows up mountains, it tends to follow a well-worn course.

But it will have occurred to you over the course of your Work so far that much of magic is concerned with the threefold process of: (a) identifying the aspects of our Self; (b) pruning those patterns of behaviour which are not conducive to our Will; (c) creating and establishing new patterns of behaviour which will lead to the fulfilment of Desire.

This raises the intriguing notion that an Initiate creates his own behavioural patterns and takes absolute responsibility for his own deeds. We therefore produce our own *orlog*, which resonates with our magical Will and Vision. Thus, as we progress along our Path, our every action – indeed, our every intent – builds up a magical momentum, a

tangible force which drives us on in our direction, following a very real Destiny which we have in fact created for ourselves.

You should take time to meditate upon this fact and consider its full ramifications, for it will inform everything that you do from this point onward. Here is that lesson which I am always keen to point out: do not work magic unless you yourself are willing to be changed thereby.

A Creature of Midgard

All of these weighty questions and realisations which occur at this stage of the initiatory journey give rise to one final question which we need to consider before leaving the Work of this chapter: this is the question concerning the enormity of the Universe, and what is my place in it?

It is at this point that I am going to make one of my most dramatic departures from many schools of Initiatory thought and spiritual ideas. It is normal in such schools (or at least those which know their onions) to assert that their Initiates are gods, or are becoming gods and are just one step away from omnipotence. This is an absurd assertion.

How many people have you met who lay claim to exalted titles, who pronounce themselves portentously to be gods in the making, but still have to push their trolley round the supermarket the next morning, nosing for bargains? This ego-inflation is one of the greatest dangers of magical practice and the stage which you are now at if you have been following the Work so far, is the stage at which it reaches its maximum threat.

I am not for one moment denying that there is a spark of the Divine in humankind. This is the Gift that Odin placed within our species, awakening us. This is the kinship that we

share with the All-Father, the ancestral, sovereign God. But that Divine spark moves within us and brings us into manifestation in the sphere that is ours. We are not Gods, we are men and women. We should seek to be the best, most Divinely inspired and enlightened men and women we can possibly be, but men and women we are and remain.

Much of the confusion regarding this question arises from the introduction of alien notions of Godhood into European thought. In original European thinking, the Gods are in the blood, They are not omnipotent, They are not omniscient and They are not omnipresent. In a philosophy that postulates a cosmos shaped from the Chaos of the Void by Will, a cosmos which is susceptible to continual change and renewal, such concepts simply do not fit. The cosmos tends toward manifestation and the Gods are among the forces that shape it and direct it toward those ends. Humanity arises within that enclosure of manifestation, Midgard, but we possess the Odian Gift of consciousness and thus are able to conceptualise the worlds beyond this one and use our Wills to shape this world to our needs.

Humanity is not in a 'fallen state'. We stand in that place to which the whole Universe is tending and we ride the wave into the Is-To-Be. Is this not the most glorious place for us to be? Is this not the very cutting edge of creation? Not a withdrawal into some 'heaven', but a progression into manifestation? Consider well who you are, where you are, and how you got here. These are the most important questions you can now ask yourself.

We will return in part to this question in the next chapter when considering the question of immortality, but be sure to understand the imperative here first.

CHAPTER SEVEN

THE MYSTERIES OF DESIRE

Runa as the Lady

In this chapter, as the title suggests, we shall be looking more deeply into the feminine Mysteries concerning Freyja and Runa. We will also be examining the importance of Desire to the Initiate and the way in which it manifests as an Initiatory tool, and as a power source for operative sorcery. The ideas touched upon here have significant implications for the lore of the soul, so we will be returning to that subject with a more experienced eye and considering the implications of our Initiatory Path as regards the possible immortality of the soul.

It is important to begin this chapter with a reiteration of one of the key facts mentioned in the previous chapter: Runa is often figured as a Lady. She is Faust's Eternal Feminine, who draws us ever on. Think about it and you will see how apt this description truly is. I am not going to labour the point, although I will certainly be returning to it and touching upon it again throughout this chapter. But I want to

state quite clearly that everything that is said here about Desire and the Other applies first and foremost to the pursuit of Mystery Herself, which is the first and only law of the runer. *Reyn til Runa* – Seek after the Mysteries. Bear this in mind through all that you read. It would be well to set aside some time to meditate regularly upon this idea throughout the practice of this chapter's arts.

Freyja – Goddess of Eroticism, Sovereignty and War

We have already touched upon much of the symbolic attributes of Freyja in chapter one and have begun the process of exploring Her magical techniques in chapter five. I would recommend returning to those chapters to study anew the relevant sections now, illuminated by the light of the Work you have already accomplished and the Understanding you have won. It would also not be a bad idea to return to the *Eddas* to look afresh at the source mythologies concerning this Goddess, for She is crucial to the Work of this chapter.

There are three major functions which pervade the essence of Freyja and which are of utmost importance to the Initiate at this stage in Initiation. The first of these is eroticism; the second is sovereignty; the third is war. All three of these themes and principles will weave in and out of this chapter. In some cases, their influence will be obvious, in other cases it will be subtle. But it will always be present. It is up to the reader to raise up the standards of these three Divine principles at the forefront of his mind and to ask as he progresses through the Work of this chapter, “In what way does this reflect upon the Work of the erotic principle? How does this establish my sovereignty? What am I championing here? Against what am I fighting?” If you remember to keep

those questions in mind, and if you can furnish answers through your own insights, then you will do well.

In most modern religions, it is unheard of to hear eroticism associated with the Divine. This is because most modern religions are alien and antagonistic toward the values and principles of our ancestors. They have lost the sense of being descended from the Divine in very flesh and blood. They have concerned themselves with a retreat into a heavenly daydream and have lost sight of the fact that the universal imperative is toward manifestation. They have separated flesh and spirit, when there can be no distinctions between the two; both are but aspects of the Whole Man. They have forgotten pleasure and delight, the sheer joy of life and the appreciation of what it means to be alive. And any God who forgets that, or allows his followers to forget that, is not worthy of the title.

Freyja is under no such delusions. She is a Goddess in whom Desire runs deep. So don't hold back and be stiff-necked and aloof when you address Her, as if afraid to offend a maiden aunt. Laugh and be joyful. Your Desires are Her worship, your pleasures and joys are Her manifestation. Make no mistake.

Sovereignty is a central focus and goal of the Work of this book. The aim is for the individual to ascend to the throne of his own being and to become the sovereign of his own world. You are the ruler of your own life, you and no other, and this is a principle championed by Freyja.

As for war, we all wish to live peaceful lives, but there will come those times when we need to fight for what we believe in, what we cherish. When others try to topple your sovereignty, you must repel them; when your Desires are difficult to explain, you will need to fight to achieve them. But the greatest conflict of all is the Invisible War, the

struggle between consciousness and conformity.

The Eternal Feminine

*“Everything that can be perceived
is only a symbol;
the imperfect, which cannot be realized,
here makes itself reality;
that which cannot be described,
here finally completes itself.
It is the eternal feminine,
always attracting us to the higher.”*

Goethe – *Faust*

If there is one thing which most characterises the struggle of the soul as it reaches this point of its initiatory journey, it is the Desire of the Self for the Other.

This Desire for the Other is described perfectly in the quote from Goethe, above, and he so accurately labels it 'the Eternal Feminine'. This is why **Runa** is so often envisioned and addressed as a Lady.

For isn't this the ultimate manifestation of **Runa**? The search for the Other, for that which is not yourself – i.e. that which is Mysterious and Unknown to you – and yet which is the perfect mirror and complement for yourself?

This Desire may be traced and analysed in order to better understand and direct your Quest. In the previous chapter, we mentioned *orlog*, the 'primal layers' which steer behaviour down certain avenues, shaped and weighted by the decisions and actions we have made in the past. We may examine this *orlog* in order to determine the shape and the essence of our Desire.

Take some time to think back over all of your

previous lovers and crushes. Who have you ever fancied, when and why? Make an exhaustive list of all the people who have ever caught your eye.

You now have a lengthy catalogue of the individuals you find attractive. Now work your way back through the list with three highlighters to hand. Highlight those who you find so beautiful that it's actually painful in one colour; those who are very attractive but not quite so eye-searingly gorgeous in another colour; those who attracted you because of a single specific feature or two in the third colour. (Note that at this stage we are concerned only with physical attractiveness, not the personality of the people.)

Next you should concentrate upon that smaller group corresponding to the first category, your ideals of absolute beauty incarnate. Try to synthesise an ideal Form out of these various expressions until you are left with a clear perception of your perfect ideal of Beauty. You should use all of the creative tools at your disposal when carrying out this task. Draw, paint, sculpt, model, write effusive descriptions. If you have the technical know-how, use computer 3D modeling programs; even the character creation routines for many recent video games will prove useful. But do not rest until this ideal image is real in your mind.

Now turn to the complete list of all three categories. Start making a list of the recurring features which repeat time and again in those you find attractive. What features stand out? Perhaps it's a specific eye colour? A snub nose? A particular hairstyle? Write them all down. Write, analyse and condense until you have a list of the most repeated descriptors. Then spend some time considering **why** these particular things are so attractive to you. Don't look to books for answers, you must find your own. When did each feature *first* grab your attention? Trace back your erotic triggers to

their very origins in a series of meditations and don't rest until you have successfully done so.

These exercises in evaluating and categorising your own erotic / aesthetic triggers will greatly enhance your awareness of such triggers in your future erotically charged encounters. On the one hand, this will enable you to retain a measure of control since you will understand what is happening. Thus you will be able to act instead of reacting, you will not be a puppet to be played on strings. On the other hand, it will allow you to take those triggers to new peaks, creating an epicurean aesthetic and erotic consciousness from your own past experience. More importantly than either of these two immediately life-enhancing factors, however, is that your new Understanding of your erotic imprinting will provide a clear and well-defined channel through which the Other may manifest.

This exercise should also have made it apparent to you that your personal erotic and aesthetic triggers that govern attraction are something within yourself, a set of features and proportions that have acquired a particular imprint for you personally. In other words, in the initial stages of attraction, it is **ourselves** we are invoking and interacting with, not the other person. Our standards of beauty are projected upon them and we experience an erotic response when a certain level of resonance is achieved.

Past that point, you have no claim over the other person. As Aleister Crowley declared it, "Every man and every woman is a star." There can be no possessiveness or 'ownership' in any true relationship; there can be only a mutual agreement, which either party may withdraw from at any time. Freyja is not only a Goddess of eroticism, but also of sovereignty and She will not tolerate a lack of respect for the sovereignty of others. This enlightened attitude is, alas,

all too uncommon in human relationships, most of which are based upon need or dependency. The Initiate can not afford to make such a mistake and must honour the sovereign individual.

Fenrir – The Hunger, Chained and Loosed

The closing comments of the preceding section lead us to consider the important fact that Desire may manifest in both positive and negative ways. There is the Desire that inspires and there is the Desire that consumes. We may call this latter, negative manifestation of Desire 'Hunger'. If Desire as a positive force is exemplified in the Goddess Freyja, Hunger is represented by the wolf Fenrir.

Fenrir was the son of Loki, a spirit in monstrous wolf-form, whose appetite was so great and growth so rapid and terrifying that the Æsir feared that he would consume all of Asgard and ultimately the world.

The Gods created a chain strong enough to bind Fenrir and had to resort to trickery to persuade him to let them put it on him. They made a wager with the wolf that he could not break free of the chain. Fenrir was dubious about their promises to free him afterwards, but agreed to participate when Tyr placed His hand in the wolf's mouth as a pledge of good faith. Fenrir strained with all his might but could not break loose. The Gods then refused to release him and the ravening Hunger was bound. But Tyr lost His right hand in the furious wolf's jaws for betraying the oath.

When does Desire transform into Hunger? When does a positive, motivational power metamorphose into an inward spiral of greed and consumption? When the thing Desired becomes more important than the evolutionary

motive underpinning the Desire. When we cling onto things instead of principles. Yet because the Desire is founded upon a principle rather than a thing, the thing can never satisfy and thus more and more is demanded to sate the craving, in ever huger and more monstrous forms, a downward trend that can never be satisfied, but can only become greedier, hungrier and more desperate.

Possessiveness is the Key which transforms Desire into Hunger: the urge to possess instead of to experience, to allow matters to flow and take their own course. This is a Mystery of the *fehu* rune. Funds (or Desire) must flow, not be hoarded, in order to avoid the curse of the Dragon's gold.

Fenrir is the ultimate Form of the addictive personality. This is something that many magicians are tainted with, it is the very thing that draws some to magic in the first place. It is something that needs to be overcome, to be chained as Fenrir was by the Æsir. The alternative is a form of lycanthropy, where the werewolf-self will lie low for a while, yet continually reassert itself in new displays of obsessive and addictive behaviour that make a mockery of our claims of higher consciousness and Self-awareness.

It must be remembered, however, that it was necessary to bind Fenrir with trickery and that there was a price to pay. The noble deed, the sacrifice of the hand of Tyr, is a part of this realisation. Our greeds, our jealousies, our possessive streaks, will always remain with us. They can only be chained by placing our hands willingly in their mouths and those chains will only hold so long as we remember this: we possess absolute freedom, but as we seek to evolve beyond the bestial toward the divine, we must establish our own order, binding some of our freedoms so that others may flourish. Our appetites cannot all have an absolute free reign without undoing the progress we have

made.

Rediscovering Sorcery

At this stage of Initiation, you will be applying your energies to understanding the great Mysteries of your own Self and the Universe in which you find yourself. You will be busy integrating the various aspects of your soul and unifying your consciousness so that it may touch truly Divine levels of inspiration. You will have succeeded in ordering your daily life so that everything ticks along just so, allowing you to pursue your magical studies in the most effective way. Although life will always have its little ups and downs, everything will tend to go just as smoothly and as comfortably for you as it possibly can. This is useful, but can also be an extremely dangerous state of affairs if you are not careful.

It is very important for you to continue to test your limits. At this stage of Initiation this can be a very difficult thing to do, because your psyche will (hopefully) be firing on all cylinders, and the Universe will tend to fall into line with your Will almost automatically, giving you a smooth ride. This is great news for your personal development, you will be able to progress by leaps and bounds, but the risk is that you will start to lose your edge. You need some resistance in your life to strike sparks off. So how to find it without making things unnecessarily difficult for yourself? You certainly don't want to take a step backwards, after all.

You find it by deliberately seeking out opportunities to practise sorcery. You find these opportunities by seeking to help people. There are, however, a couple of very important points to be borne in mind here. Firstly, make sure that the people **want** your help. Secondly, be careful what kind of help you choose to give. Never forget that you are always a factor in your own magic and you will be changed

by everything you do. Assisting someone to pass their exams, recover from an illness, or increase their store of *hamingja* (luck), can only reflect well on you. Cursing someone's neighbour for taking their parking space could have dire consequences, tainting you with someone else's petty squabble that you should have no part in.

But those important considerations being made, most magicians will begin focusing a lot of their energy on helping others at this stage in their initiatory path. They don't really need to work sorcery for themselves any more, things just tend to click into place around them. But they can keep their skills honed and their edges sharp by Working on behalf of others. Note that contrary to what some may say, there is no reason why you should not charge for such services if you do so ethically and reasonably, because you will certainly be paying a price yourself. You will be exposing yourself to change and challenge. But this, of course, is precisely the purpose.

There is another factor at work here as well, of course, which is crucial to the Work of this chapter. Sorcery is an expression of your Desire. It is a statement of your belief that the world should be different in order to approach the idealised model in your head. True Sorcery is an expression and manifestation of your sense of Beauty, Purpose and Justice. It embodies those three principles of Eroticism, Sovereignty and War. So when addressing any situation, always ask yourself what is your highest Desire.

Crafting Bizarre Artefacts

You can also continue to keep your magical muscles in trim by marrying them with your general creative urges and

creating bizarre and beautiful magical artefacts and tools as expressions of your Initiation. Many magicians who approach this initiatory level find that their creative impulses begin to express themselves in very potent ways. Some will write, some will paint, some will sculpt, some will create music, but I have never yet met an effective magician who was not also tremendously creative. When the mind unites, the floodgates are opened. This too is an expression of Desire, an urge to manifest the Beauty of the Other.

This creativity need not be limited to recreational or entertainment purposes, nor need it be focused upon teaching. It is possible to display your Initiation as an example to all by crafting symbolic items which will enhance your magical world. Let's consider a few ways in which this can be done, along with a few historic examples.

You will be completely familiar with all of the techniques of magical practice by this stage. You will already have established a working set of tools to suit your needs, so you no longer face the pressing need to find or fashion such things quickly. This therefore means that you now have time to begin fashioning your ritual space and tools at your leisure, to become something really and powerfully representative of your aesthetic. It doesn't matter if it takes you eighteen months to complete an item, because you can use the one you've always used previously in the meantime. So you may decide to continue working on an old coffee table, whilst in your garage you are crafting an ornately carved and painted altar which will ultimately take its place. You may be painting or embroidering beautiful wall hangings depicting dragons and mythic scenes which will inspire you and fuel your magic when they are finally finished and hang on the walls of your ritual space. Now is the time to carry out all of those long term, intricate tasks that were always so impossible

and distant in the early, 'rush hour' period of your Initiation.

This is also the time when you can think outside of the box and really express your magical creativity. You can craft artefacts which are truly unique and bizarre for specific purposes. These may be wands, amulets, cups, tables, or items of clothing. Anything that expresses your purpose. Some of the wild and wonderful magical items found in fantasy role-playing games come to mind as examples. But probably the most bizarre example comes from real life. I am talking, of course, of the infamous Necropants. These trousers were made from the skin of a dead human being. The skin was taken in a single piece from the waist downwards, dried and treated, and made into a pair of leathery trousers of a particularly grotesque appearance. These were supposed to ensure a steady stream of coined money to the person who wore them. If you search online, you will readily find a photograph of the particularly gruesome Necropants on display in the Icelandic Museum of Witchcraft and Sorcery. I hasten to add that I am certainly not suggesting that anyone today fashions a pair of Necropants, but don't be afraid to be bizarre and creative in less gruesome ways.

Loki and Tangential Tantra

We referenced Loki earlier as the trickster and mischief-maker among the Æsir, the God who would invariably get the other Gods into trouble, but whose skills and sharp wits would inevitably be required to get them out of it again. We also posited that Loki may actually be a projection from Odin Himself, a kind of 'shadow-self' who introduces the element of the random and unexpected into one's path.

At this stage of an Initiate's development, the interjections of Loki into initiatory Work will start to become really noticeable. You will find that your magic quickly brings the results you ask for, but that bizarre and unlooked-for side-effects and synchronistic events that bear little connection to your original purpose also begin to increasingly manifest.

Some might argue – and this would certainly have been the case with those Edwardian magical pioneers such as Aleister Crowley and the good gentlemen and ladies of the Golden Dawn, to whom reason and conscious control was paramount – that this is an unwanted and undisciplined phenomenon and something which should be avoided and stamped out at all costs. Today, following the contributions of the Chaos Magic schools to magical thought, we are free to think quite otherwise.

In actual fact, the further we advance, the **more** prevalent these unforeseen happenings (termed 'tangential tantra' by Kenneth Grant) will become, not less. For as we unify and harmonise the various parts of our souls, so we can expect an increasing amount of new material to be offered up to us from the deep, dark places in response to our magic, alongside our actual anticipated results. This is not a failing, nor a weakness, but a signification of our personal development.

What kind of manifestations can we expect as tangential tantra? These will be entirely unique to the individual, a chain of synchronicities that will lead – if followed – to a new Understanding, something that would not otherwise have been attained. Expect them to be strange and bizarre. They will also very often be keyed to Desire. On one occasion, without going into details, the sight of a homeless woman asking for change in a London alley led me on a

pilgrimage spanning over a year and taught me the Mysteries of the Banshee and the essence and worship of the Celtic Goddess Badb.

These tangential tantra, like the mischievous machinations of Loki, will throw you off your intended course, compelling you to follow their lure. But this is why they have been given to you: if you follow them, you will uncover new Mysteries that are now beckoning to you and which you would not otherwise have discovered. If you disregard them, the deep places of your psyche will assume you are not interested in their input and will cease to communicate with you, turning away and undoing all of the work you have put into your Self-development. If you're not going to listen to the deeper parts of yourself, it's best not to awaken them in the first place, for – like Loki – they can become nasty.

Reading Life's Runes

The Initiate will have become very familiar with reading runes in divination in order to trace the developing patterns of Wyrd in the World. But now it is essential to reach one step further, a step which is quite logical and which should be obvious to those who have performed the rite emulating Odin's sacrifice and rune-winning in the last chapter. You must now learn to read the patterns unfolding in the world **directly** and then extrapolate backwards in order to discover the runes at their root. This will transform the whole field of time and space into a picture book which your magically sensitised vision may read.

Some runes are easy to read. For instance, any matter of motion will involve *raidho*, money matters will invoke

fehu. So you should be able to begin this practice very easily and readily. Other layers and patterns underlying the processes of life may be more subtle, requiring a more intuitive touch. And don't forget that every situation is multi-faceted. Every happening will have motives and past influences which lie behind it. Try to discern these, and soon you will be carrying out your own rune-castings, entirely within your own mind.

This level of runic awareness and perceptual ability will stand you in excellent stead for the remaining Work.

The Fetch in the Flesh

The fetch has already been described when discussing the soul lore of the Germanic peoples. There it was said that:

The fetch surrounds and touches the other parts of the soul, but is not itself a part or a possession of the individual. It is an essence which is transpersonal, spanning generations. The fetch may appear to a person in three forms: (a) as an animal; (b) as an entity of the opposite sex; (c) as a geometric shape.

The fetch is of enormous importance to the Work of this chapter and those beyond it. It is vitally important that you learn to communicate with the fetch and heed its advice. So far, so mystical. Yet you may be surprised to learn that the fetch will generally manifest in a solid, living form and will turn your life on its head in doing so.

If the fetch chooses to appear as an animal, then you will recognise the otherworldly character of that animal and

will be able to deduce its message for you. If it appears as a person of the opposite sex, you will feel a strong affinity for that person and their arrival will be heralded by a series of meaningful synchronicities; you will need to develop matters from there. Your interactions with the fetch in this form will be more complex, since it will be capable of speech. In its final form as a geometric shape, the fetch will attract your attention with a recurring image or design in which a particular shape is dominant. You will then be drawn to follow that shape; it may lead you off your expected course, indicating another way to go, or it may simply dominate your thoughts, turning them in a particular direction. In all cases, it is up to you to make the effort toward effective communication.

What, then, does this mean? Are we to interpret the speech of every tom, dick and harry as a message from a supernatural entity linked to our soul and to our ancestry? Not at all. It is essential to have developed a sense of due proportion and a subtle awareness of what constitutes an otherworldly communication and what does not by the time you reach this stage in your Initiation. If you cannot do so, go back and work thoroughly through all the preceding chapters again until you can.

Also, it would be a fallacy to assume that the fetch permanently incarnates itself within a given person, animal or thing. I am not saying that this can never happen, but I am certainly saying that it is unlikely in the extreme. The fetch will adopt any number of guises in order to get its messages across to you, speaking perhaps a single sentence through a given host at a time, then leaving that host to his / her / its own devices, probably utterly unaware of having been utilised as a supernatural mouthpiece. It is up to you to distinguish and understand such messages when they come.

The question may be asked whether the fetch may embody an erotic component, given its frequent manifestation in the form of a person of the opposite sex. It may do so, of course, and that erotic element may in itself prove to be initiatory in nature. But this should not be assumed as a given, it will not always be the case. For an example where the erotic emphasis is definitely present, we need look no further than Sigurd, the heroic exemplar utilised throughout this book. This will be discussed much more thoroughly in the section of this chapter entitled 'Desire as the Engine for Immortality', which follows shortly. But before you think you have a cosy handle on this concept, let me throw you a particularly barbed question for your consideration: does Sigurd's fetch manifest in and speak through Brynhild, or Guðrún, or both?

The Effects of Death on the Soul Complex

Before proceeding to address the vexing question posed above, it is first necessary to consider the constitution of the soul in Northern lore once again, most especially the effects of the process of dying upon the various parts of the mind / body / soul complex.

The lyke, the physical body, dies of course, since it is bound to Midgard and is discarded when the soul withdraws to other worlds. The elements which make up that body are then broken down, decomposing in order to be reused in the ever-changing material realm. The soul will build a new lyke around itself when it is reborn.

The hyde, that shaping influence which gives form to the soul's manifestation, withdraws from the body it has shaped. It is this withdrawal of the hyde which triggers the

process of decomposition as the underlying structure is removed from the body. The hyde departs with the immortal parts of the soul and will begin shaping a new home when the soul is reborn in the world, establishing itself in a new physical envelope and moulding that body to reflect the individual's qualities.

The athem, the life-force which animates the body, is also removed from this plane, sustaining the soul as it fares across the bridge to the higher worlds. Upon its departure, the body of the deceased becomes mere matter, with no life of its own. The many tiny life forms and bacteria which co-exist with a body in life, now begin to break down the structure.

So far, all of the parts we have mentioned have been connected either directly with the physical body, or with its shaping and animation. Now we begin to examine the invisible parts of the human complex, such as the hugh and the myne, thought and memory. These certainly don't remain within the physical shell, they can be presumed to depart to the higher or lower realms on Yggdrasil, along with the other invisible parts of the self. I suspect in most cases that these functions then remain in the immaterial realms, along with the part of the soul which is truly transcendent and immortal (see later). Certainly, when the soul is reborn into a new life, it brings very little of the previous life's thoughts and memories back with it, though occasionally something may be carried across. I have the hunch that the more coherent and integrated the personality is within life, the more cohesion and direct memory there will be between incarnations. This continuity of conscious identity and memory is one of the highest aims of Initiation. In any case, the hugh and myne will always remain available to the greater Self in Asgard, or will at least be accessible in the freezing halls of Hel, where the redundant and dormant aspects of accrued experience

slumber until needed.

The wode is that part of the soul which is capable of inspired consciousness, the illuminated part which is touched by the Divine. This aspect is named after Odin and its abode is in Asgard. The wode ascends and takes up its station at the loftiest point of the World-Tree. Indeed, I would argue that Asgard is the **natural** abode of the wode and that it is located there even when the soul is manifest in earthly life. The wode may descend and communicate with the other parts of Self when inspiration floods the being, but its natural roost is in the Highest. In this way, the wode accrues ever greater experience, wisdom and knowledge as the individual is reborn each successive time. This part of the soul loses none of its essence or substance, but increases in power and intensity over the course of lifetimes, so that the advanced soul gains increasingly from its inspiration and wise influence.

The fetch we have already spoken of in this chapter. It is attached to the soul of the individual in life, but is greater than him, a tutelary spirit which is transpersonal, spanning generations. Upon the end of a particular life, therefore, the fetch will go on its way, attaching itself to some other newborn member of the family line. It may be that in years to come, when the individual is reborn, it may attach itself to him again, but this is not a given.

An individual's luck is an expression of many factors: his outlook on life; his courage; his deeds; his generosity; his understanding of the ways of wyrd. It is thus a faculty which is generated for the most part by the deep places of the soul, and it can be presumed to pass on from this world with the less tangible parts of being. Wherever the soul sojourns next, whether passing a span of time in other worlds, or entering quickly back into rebirth in this world, its luck will still accompany it, manifesting anew alongside it. Luck is

generated by the Self in motion and will thus be wherever consciousness resides at any given time.

The core of the soul itself, that sense of selfhood around which the other faculties revolve, will generally pass into one of the other worlds for a time whilst its attendant parts are analysed and distributed as above. If it has accomplished nothing worthy or notable, it may simply sink down to the halls of Hel, there to sleep until sent forth into the world again. If it has unfinished work that it wishes to accomplish between lives, it may perhaps do this in Svartalfheim. It may reside with its ancestors in the wonder of Ljossalfheim. A particularly shining example of an Initiated Self may reside in Asgard, fused with the Wode-Self.

The Wode-Self is that part of the consciousness which is directly touched with the Gift of Odin, the Flame of Self-awareness and all-potential. As such, it remains in Asgard and never descends fully into manifestation when the soul is reborn in Midgard. Of course, there is always a link between the manifest self and the eternal Wode-Self of which it is a projection, namely the faculty of wode itself, as mentioned above. The ecstatic, Divine consciousness of the Wode-Self may become immanent and apparent to the incarnate self when the wode, hugh and myne – the tricameral mind – are harmonised and resonating together as a result of successful Initiation.

If you consider the implications of this, it makes a profound statement about what befalls the soul during the death process. When people talk of dying, they normally think of the soul departing this world and going somewhere else. But according to the above model, the Wode-Self, the most highly evolved part of us, is **already** in that other place. So we don't actually go anywhere at all, since we are already there. All that happens is that the lens of Self makes a

transition from being body-centred to being wode-centred. Through the practices outlined in this book, the Initiate may become accustomed to this transition whilst still in earthly life.

Desire as the Engine for Immortality

Having established that according to the Northern soul model, there is a part of us which is truly immortal and incorporeal, and that it projects its sense of Self into this world to be reborn periodically, we should now find ourselves asking the question, “So what is the engine that drives this process? What is it that leads us into rebirth?”

The Immortality Engine is a key function of this level of Initiatory Work, as it begins to inform all of the Work that you do. The name of this engine is Desire, which has already come under scrutiny in this chapter as a function of the Goddess Freyja.

This needs a little explanation. After all, a Buddhist would explain to you that Desire is a very bad thing, the root of all sorrow in the world since it serves only to remind us of those things we do not have. Get rid of Desire, they say, and enlightenment might be obtained. But let us not forget the final goal of most orthodox Buddhist philosophy: a state of Nothingness. But this is not the goal of the philosophy of our forebears; their philosophy – and ours – is to enjoy a vital existence and to always seek to discover what lies over the next horizon. For such a philosophy as ours, Desire is a positive necessity. Bearing in mind that we have already drawn the essential distinction between Freyja and Fenrir: the Desire to explore and to experience, and the Hunger to possess and consume.

So we may establish Desire as a positive force that drives us to accomplish our goals in life, to chase after our dreams and visions. We should therefore be able to see that it is a life-enhancing and life-sustaining quality. Desire is what makes it worth our while to get up in the morning, to face the new day with hope and courage in our hearts. Without it, life becomes a tedious routine, depressing and mundane, and who in such a condition would possibly want immortality?

The next question we have to ask is: what do we Desire? I am not speaking of specific instances here such as we explored earlier in this chapter, though our findings then should help us in resolving this current question. Instead I am trying to discover the essential Principle that fuels Desire. So what is it that we Desire?

The answer to this question was, I believe, provided best by Plato, who discussed it in *The Symposium*. Plato argued that people Desire that which is beautiful. So the Principle which arouses Desire is Beauty. But Plato didn't leave it there. He went on to argue that if something is truly beautiful, then it must be beautiful eternally, for true Beauty (he was talking here of the Principle itself rather than individual manifestations of that Principle) is imperishable; otherwise, how could it be beautiful? So in his argument Plato now moves the goalposts one stage further, implying that our Desire for Beauty is actually a Desire for immortality.

This is not such a hard thing to imagine and when I first grasped this concept it grew within me until it is now a central tenet of my philosophy. That which causes us to bother getting up in the morning is the quest for Beauty; this is the Desire that drives us. Moreover, it is this same quest for Beauty which causes us to seek rebirth in the world, to en flesh our Desire once more and to follow Beauty's siren call

into new manifestation. This is the Immortality Engine, the Eternal Feminine which draws us ever on. This concept is also implied in reverse by the later Germanic magical legend of Faust. In one of the versions of Faust's Pact, he obtains magical powers from the Devil and may lead a life filled with as much wealth and pleasure as he will for as long as he will, but the Devil may claim his soul in payment if Faust should ever become bored of his existence. This proclaims the same truth from a contrary position of outraged piety: that so long as Desire continues to drive us on, we are on the path of immortality.

This concept is expressed in many of the Dragon myths told in Indo-European culture. Before we turn our attention to that specific myth which is most central to the Work of *Ægishjálmur*, let's examine the themes which recur in almost every European folk tale concerning the slaying of Dragons:

- There is always a town terrorised by a Dragon.
- In lieu of destroying the town and devouring all its people, the Dragon demands the sacrifice of a maiden at periodic intervals.
- Sometimes this maiden is specifically fated for her role, at other times she is chosen by lot. But in any event, she always turns out to be either a princess or (in more bourgeois versions) the daughter of the local mayor or town official.
- The town proceeds to chain the maiden at the appointed place, but has secretly sent out calls for heroes to rescue her from her fate, promising her hand and / or the town's wealth in payment.
- A hero arrives, either from foreign parts, or a local who has been long away and is now returning home after

accomplishing great deeds.

- The hero slays the dragon.
- The hero marries the maiden and becomes heir to the kingdom.
- “And they all lived happily ever after.”

So the hero (the conscious Will) slays the Dragon (the bestial nature) because of Desire for the maiden (the fetch), through which relationship he becomes ruler of the land (the integrated psyche, with all its powers awakened).

We have already mentioned the Faust legend in relation to Desire as the Immortality Engine, and this pattern is played out there, as Faust defies the Devil for the sake of Margaret and wins redemption (this thematic emphasis is superbly realised in F.W. Murnau's movie *Faust*).

But we can most profitably trace these Dragon-slaying mythological themes in the tale of Sigurd, who is the heroic exemplar of the *Ægishjálmur* curriculum. Sigurd himself is the hero, of course, and he is of noble blood, the surviving heir of the Volsung line. He overthrows Fafnir and gains the powers of the Dragon. This victory grants him the power and the courage to penetrate the wall of fire which surrounds the Valkyrie Brynhild and awaken her from her sorcerous sleep. Brynhild represents the Divine messenger, Sigurd's link with the Gods. Upon that hill they pledge themselves to each other.

This is the theme of the Work of *Ægishjálmur*: that the conscious Self overcomes the Beast within and integrates with it. This balanced, whole Self may then reach out and touch Divinity. This is the Work that every Initiate must do who has persevered through to the present chapter and it is a Work which will be primarily approached through the fetch. With the assistance of this transpersonal essence which

impinges upon your own soul, you must reach out to discover the principles and the aspirations which truly drive you on when all else has been left behind. You must discover, identify and follow after the Beauty that you Desire, which will make you truly immortal.

In the saga, of course, things ultimately ended tragically for Sigurd and Brynhild. They are brought low by greed and treachery, the cursed, averse aspect of *fehu*. But this need not and should not be the case for you. Remember that the Dragon's treasures must be allowed to flow freely. They are not to be seized or jealously hoarded. The further you progress in your Initiation, the more expansive you should become. Remember this and you should do well.

Connecting With Ancestral Spirits and the Gods

As you progress towards communion with Divine levels of consciousness at this stage of your Initiation, you should introduce some ritual element into your practice for connecting with the Æsir and the Vanir, the Ljósalfar and the Svartalfar, and the honoured spirits of your ancestors.

There are various ways of doing this. One is to take a spirit journey through the nine worlds until you approach the realm of the God or spirit you seek, then call out to Him / Her / It. Speak with them on this level and write down what you have learned when you return.

Another way is to devise a suitable ritual for the purpose (good examples are given in the books of Edred Thorsson). This can be directed towards any God or spirit you may wish (there are long lists of elf and dwarf names in the *Poetic Edda*) and can be done to seek wisdom on a particular issue, or simply to sense their essence and to make

some exchange or oath with them.

It should be noted that it is deemed appropriate to pour out half the contents of the chalice or horn upon the earth as an offering to the being you call upon (or if indoors, into a bowl which will later be poured upon the earth), so if you do devise your own ritual, this step should be incorporated into it.

There are many reasons for calling upon the Gods, elves and spirits, ranging from increase of wisdom and knowledge, through to veneration and worship of them and the principles they represent, through to seeking their assistance in practical magical results. But in all cases it must be borne in mind that the Gods of the North do not respond well to the grovelling that is common in most religions. Approach them as if they were honoured kin, or as a warrior to his lord. The human soul is a noble thing, vitalised by the threefold Gift of Odin. To demean that Gift by abasing yourself is to demean the Giver. Also, do not expect these Gods to do things for you or sort out your problems. Their way is to encourage you and empower you to sort out your problems for yourself. By now you should be entirely capable of doing so.

CHAPTER EIGHT

TIME AND THE GODS

With this chapter, the Work becomes more speculative and experiential. We begin reaching into areas of cosmic significance. It is essential that the Initiate entering these uncharted waters must be sailing in a sturdy vessel. He will need the full span of the runic skills he has developed so far, plus a thorough understanding of the cosmological and psychological structures underpinning his reality. Without these solid anchors, it is easy to fall prone to self-delusion and wishful thinking.

Even more than this, the Initiate must have experienced the transformation of Draconian consciousness within his own being. The Dragon, the Hero and the Valkyrie must all be aflame within his brain. This will allow his Wode-Self to speak clearly and unambiguously, guiding him aright.

Those who have grasped the fundamentals of Desire as the Immortality Engine and who have engaged in the teasing dance of tuition led by the Fetch, will find themselves

most fully equipped to explore the themes of this chapter. Indeed, although a more austere and ascetic approach is certainly possible, I cannot personally even begin to imagine it, let alone practise it.

Whether you have encountered manifestations of your Desire in the form of a sexual partner (or partners, as is sometimes the case), or whether you are inspired most by an otherworldly projection of Beauty, you should by now have realised and unlocked a further secret of Draconian Magic. This is a kind of Tantric flow of energy between the Hero and his Lady, typified by the Draconian Essence. (Although couched here in the generally masculine tone of the myths, in practice it translates perfectly well for female Initiates as the Heroine and her Lad, and can also accommodate same sex relationships with only a little imagination.)

This ecstatic energy flow, which cycles between the one who Desires, the one who is Desired, the process of Desiring and the implicit Form of Desire itself as an eternal Principle, is crucial to Draconian Work at this stage. It should take only a little consideration of the previous chapter to explain why. You should also consider that in the case of mutual Desire, the energy flows in both directions simultaneously.

This Desire may be seen – and utilised by those who have the skill – as a Form of Kundalini. The Hero is the erect spine (or phallus) and the Dragon uncoils from its lair at the base of the spine and sends its energy up the shaft, seeking a union with the Valkyrie, who extends Her swan wings above the brow. There are numerous magical Mysteries in this imagery and you should seek them out, meditate upon them, and – above all – practise them.

These Mysteries of Desire will be the Key to unlocking many of the powers alluded to in this present

chapter.

The Norns

The Work of this chapter takes what we have already considered about Destiny and aligns it to the patterns of time. It also places us in a position (achieved through Draconian consciousness of those Mysteries of Desire) where we are able to view that pattern from **outside** and manipulate it and our own situation and place within it.

This will necessitate an Understanding of the three Sisters of the Wyrð: Urdhr, Verdhandi and Skuld. These three dwell at the very roots of the World Tree and are conscious of all that occurs within its branches, as well as all that has occurred, all that may have occurred but didn't, and every possible event that may yet occur. The Initiate must learn to see through the eyes of all three of the Norns. Having achieved this, he must learn to see through all three of their perspectives **simultaneously**. And if that wasn't demanding enough, he must ultimately transcend even this in an ecstatic single Vision which combines All, Nothing and Might-Be-Might-Not-Be. This should not be difficult for anyone who has learned to Open the Eye in the Void.

Urdhr represents the past. Her name is closely related – if not directly identical – to Wyrð, and those patterns of past processes which lead into the unfolding and manifestation of the present are indeed Hers. Knowledge of Urdhr is knowledge of the roots of things, the understanding of what is likely to happen based upon what has previously happened.

Verdhandi represents the present, that which now is. She is the ever-changing moment, the gap between now and now, in which reality is turned over and made anew. In the time it takes you to blink your eyes, the entire world has been destroyed and recreated, similar but not the same, for billions

of possibilities and events have been made manifest that were previously only building potential, patterns in the greater pattern. Paradoxically, the Eternal Now of the present ceases to exist in the time it takes our minds to recognise and respond to it. The present we are thinking about is no longer the present we are now in; it has gone into the past. It has been said that all that truly exists is the present. The past does not exist, for it has been and gone; the future does not exist, for it is mere possibility. There is only the present, which is annihilated the moment it exists, ever Remanifesting in changed form before its loss can be noticed. So the present is All, yet the present is Nothing. Think about this, for it is critical to the Work of both this chapter and the next.

Skuld is often glibly said to represent the future, but this is simply not true. Skuld is everything that may yet be, every possibility that lies implicit within the Wyrð, including those which will never come into manifestation. She is perhaps better said to represent probability or continuation.

When the Initiate views the patterns of potential as Skuld views them, he gains the ability to manipulate those threads in the present which lead towards certain strands of the future, tying and knotting some to strengthen them and snipping or tangling others. It is possible, with awareness and determination, to steer your course by following the possibilities you prefer to come into manifestation.

Each Initiate should at this point devise a ritual of their own making (or three rituals, if you prefer), designed to access the consciousness and Understanding of Urdhr, Verdhandi and Skuld. Follow the guidelines given previously, incorporate suitable runes into your Working, and record the result. When you complete the Work of this chapter, go back and repeat your ritual, comparing the results to the first attempt in order to discover just how far your

Understanding has advanced then, compared to how it is now.

Writing the Saga of Your Deeds

If you have been immersing yourself in Northern lore and legend to complement the practices offered in this book, you will probably have read more than one of the sagas. As opposed to the *Eddas*, which basically tell the various tales of the Gods, the sagas are very much more human, concerning themselves with the acts and noteworthy deeds of human heroes. *The Saga of the Volsungs* is really required reading for the *Ægishjálmur* curriculum, for reasons which surely shouldn't need to be explained. But there are other valuable tales too, such as *Egils Saga*, which tells the story of master rune magician Egil Skallagrimsson.

Now that you have achieved this level of Initiation and have tapped into the current of your own Destiny, awakened the Wode-Self and learned to follow the promptings of your Fetch, it is time to start writing your own saga, the tale of your life and deeds. I mean this quite literally. Take up a pen and paper (or more likely a computer keyboard in this day and age) and start writing your own story, beginning with your earliest memories. Don't be afraid to go back where appropriate and mention pertinent deeds of your ancestors that may have shaped you. Recount every memory that comes to you; each will have its own story to tell, its own way of shedding light on some facet of your being. Pay particular attention to magical events, of course, but do not ignore the mundane.

Not only will you find yourself telling a fascinating story – probably far more interesting and inspiring than your everyday recollections would ever suggest – but your saga

will also grasp hold of the patterns of Wyrd in your life, tracing their unfoldment and their direction. The intention is that you will be able to ride these patterns into the past and future. This Work is the underlying focus of this present chapter.

Understanding the Need For Change - Foretelling Ragnarok

All who have so much as glanced at the mythology of Northern Europe will know something of Ragnarok. This is the great battle between the Gods and the Giants, respectively the forces of consciousness and non-consciousness, laying waste to the world as it is. But life and consciousness survive to spring forth again in a new world, with a new race of Gods and men.

This is not some 'end of the world' myth like the Christian *Revelation*, however. It is not intended to keep the sheep fearful and in line. It is simply an expression of the essential and inevitable process of change – on all levels of reality, not just the physical – and the Remanifestation that must follow such upheavals.

The process of Ragnarok will be discussed fully in the next chapter. The purpose of mentioning it here is to ensure that the Initiate is aware that periods of stability will inevitably be followed by a time of drastic change and upheaval. This cannot be avoided and so must be prepared for beforehand. At this stage, the Initiate must begin casting his Work into the future, planting the seeds for the Remanifestation of his ideas as well as his own personal Remanifestation.

The Helm of Awe as a Tool For Time Travel

We have already established the use of the *Ægishjálmur* in operations of sorcery. Now we must use it for one of the most outlandish purposes yet. The Initiate will now seek to expand his consciousness beyond the barriers of the fourth dimension and travel in time itself.

I am not speaking here of physical time travel, but travel of the mind, a kind of out-of-body experience wherein the Initiate's consciousness travels backwards or forwards in time whilst his body sits at rest. He is then able to watch what happens in his chosen time zone and return to the present with the knowledge he has gained.

The first step in this process is to design an appropriate bind-rune in Helm form. It will be good to make the central core of the design the typical equilateral cross with each arm terminating in an *elhaz* rune. This will ensure the Initiate's safety whilst travelling. Other runes that should be incorporated into the Helm design are:

raidho, for travelling

gebo, for an exchange between that time and this

hagalaz, for returning to the primal patterns

isa, the stream of concentration

jera, the cycles of time

eihwaz, the span of life and death

dagaz, the polarity of then and now

A very serviceable bind-rune may be constructed in Helm-form from these component runes. I am going to leave the final design of this Helm to the genius of the individual Initiate. For one thing, anyone who has come this far should consider it an insult for me to continue designing your bind-

runes for you. If you can't achieve it yet, you need to go back to the beginning and work through the previous chapters until you can as you are not yet ready for this Work. Secondly, this current material is still in the experimental stage for me, so I do not wish to mislead anybody by presenting what I feel to be a partly speculative and not fully proven design of my own making.

Having designed your bind-rune and correctly fashioned and charged it by carving, colouring, singing, etc., it is time to decide which time period you wish to visit. You may decide to look at a period in general, or you may wish to home in on a particular historical event. I say 'historical', because it is best if you explore the past to begin with and leave the future well alone. We have already established that the future is a nebulous and indeterminate concept in Northern belief. You will certainly want to extend your perception in that direction when you have some practice under your belt, but you will need considerable skill to navigate its multi-layered mirage of maybes. So begin with the past until you have amassed some considerable skill and a proven, reliable track record.

It is helpful if you can gather some items, pictures or music relating to the time or event you wish to see and use these to set the mood. Open a ritual and explain your wish clearly. Spend some moments in intense concentration upon your goal. Then relax your mind, stare at the bind-rune and think only of travelling. Let the rune's lines draw you in and send you on your way. After you have mentally seen and heard what you need to know from the past (remembering that to invite more than is freely given leads only to error and self-deceit), refocus your consciousness in the here and now and write up your results.

Test the veracity of anything you see or experience as

best you are able, using the most reputable sources to do so. You can probably only expect to bring back three or four precise pieces of information with you to start with, increasing as you become more adept with the practice. Again, do not push for more than readily appears, because your subconscious will gladly paper over the cracks for you if you push it. You are looking for truth, not necessarily coherence. It will take time for things to gel.

Once you have a proven record of successfully travelling to the past, you can then start to look to the future, bearing in mind the caveats already given.

Of Elves, Dwarfs and Etins

As the Initiate begins to breach the dimensional barriers with his consciousness, time is not the only foe to fall. Space must also be conquered, enabling us to interact with the denizens of others worlds in ways that have not been possible in previous parts of the curriculum.

I am not talking here of Gods, the Æsir and Vanir, but of those entities and wights of a less than Divine status that dwell in the Nine Worlds upon Yggdrasil. Most specifically, I refer to the Elves, Dwarfs and Etins, who dwell in Ljossalfheim, Svartalfheim and Jotunheim respectively.

Before we start looking at the practical aspects of this Work, let's refresh our memories of what these beings are.

The Elves are a people closely connected with the Vanir and the processes of cyclical time and generation. They are not bound to Midgard as we are, but have their dwelling in a brighter and more fruitful realm, under the Lordship of the God Frey, brother of Freyja, whose name means simply 'Lord'.

An Elf in Northern lore is a tall and shining being, quite unlike the depictions that have been inflicted upon us since the Victorians started producing pictures of them in storybooks. The way they have been represented in the recent *Lord of the Rings* movie trilogy has actually been a very fair one and may hopefully go some way toward redressing the balance. Tolkien, of course, knew his Germanic myth inside out, as evidenced by his own alliterative verse retelling of the Volsung saga and numerous other essays.

The Elves are custodians of deep wisdom and have a great knowledge of all the things beloved of the Vanir: the living, growing, organic substance of the world and its cycles. They are tellers of tales and teachers of secrets to those who approach them correctly.

The Dwarfs dwell in Svartalfheim, a name which calls them kindred to the Elves, but they are 'Black Elves'. This blackness refers to their subterranean realm, for the Dwarfs love the deep places of the world, and their abiding in low tunnels accounts for their short stature. They are as wise in their way as their Light cousins, but they are cunning in the lore of crafting and making things with their hands. They teach the use of tools and skill in shaping the raw materials of the earth (or the Self) into intricate and beautiful objects of great usefulness. They tend to be craftier in spirit than the Light Elves and drive a harder bargain, but their friendship is very worth the price.

There are accounts in the *Eddas* of many wonderful and magical treasures crafted by the Dwarfs for the Æsir, not least of which are the Brisingamen of Freyja and the Hammer of Thor.

The Etins, or Giants, live in Jotunheim (or at least those we are interested in here do. There are other Giants in other places, such as the Fire Giants of Surt who come from

Muspellsheim, and the Giants of Utgard, who dwell outside the enclosures of the Nine Worlds in the Outside – these are expressions of the forces of the Void). But we are here interested in the Giants of Jotunheim, who are active within the structure of the worlds upon Yggdrasil.

The Etins possess great age, great strength, and often great size. They are creatures who are stuck in their ways and reactionary, and who are generally opposed to the changeful ways of the young Gods in Valhalla, and hold the Æsir as enemies. They are forces of stasis as opposed to the forces of consciousness and evolution embodied in the Gods.

It would be wrong to categorise all of the Etins as foes, however, matters are rarely as simple as that. They are certainly forces contrary to individuation and consciousness. But so may a mountain be: it is not a conscious thing, nor does it care anything of consciousness, and it may stand in the way of a man who wishes to get from one side to the other. But to say that a mountain is a bad thing or an enemy would be a gross over-simplification and a serious mistake. Mountains are actually very useful and rather beautiful, even if they are generally static and immovable.

In a similar way, the Etins can be very useful and even helpful in the right circumstances and with the right approach. We even read of some of the Gods consorting with Etin-wives in the mythology.

An Etin is very old and has thus acquired great wisdom after its fashion. This wisdom must be carefully interpreted, as it is bound to the Etin's own narrow spectrum of experience, nevertheless it runs very deep. Care must also be taken because although Etins are not particularly smart, they are crafty and cunning after their fashion, misleading or trapping the careless.

So the wise Initiate may discover deep and timeless

wisdom from an Etin, but must be careful to interpret it correctly.

There are two main ways to seek communication with Elves, Dwarfs and Etins. One way is to travel to them; the other way is to call them to you. In the first case, the Initiate will take a spirit journey as described in chapter five, faring out into the worlds along the rune-roads until he arrives at the appropriate realm: Ljossalfheim for the Elves; Svartalfheim for the Dwarfs; Jotunheim for the Etins. Once there, he may seek out and speak with a being of that type. The other way is to formulate a ritual to call the entity for illumination. In such a case, you will need to spell out the name of the invoked wight with runes, with a bind-rune of that name placed before you. Also, a sacrifice will be necessary: drink half of the ale or mead yourself, pouring the other half upon the ground as an offering to the spirit, refreshing it and welcoming it. You should then sense its presence and may communicate mentally with it, receiving its wisdom as flashes of inspiration either during the ritual or shortly thereafter.

Through working with these entities, many of the deep Mysteries of time and space may be revealed to you.

The Apples of Idunn

The Goddess Idunn is associated with youth and with apples. The apples She cultivates are the source of the rejuvenating powers enjoyed by the Gods, which grant them immortality. Her name is thought to mean 'ever young' or 'the rejuvenating one'. She is thus a Goddess of Remanifestation and of key interest to Draconian Initiates.

One of the myths concerning Idunn is very indicative of Her power. Loki is forced by an Etin named Thjazi to

deceive Idunn and lead Her out of Asgard on a pretext, whereupon the Etin seizes Her, desiring Her apples of rejuvenation for himself. In consequence, the Gods begin to grow grey and to age, lacking the restorative power of Idunn's apples. It becomes apparent that Loki is responsible and He is forced to go out once more to rescue Idunn from Thjazi. He does this using His powers of transformation and Idunn is restored to the Æsir, who kill the pursuing Etin.

The following rite is intended to accomplish two things:

1. It should rejuvenate and reinvigorate the Initiate, reminding him of his immortal essence. It binds the parts of his soul more firmly, manifesting continuity of consciousness.
2. It reminds the Initiate of the parts of himself that lie beyond even Yggdrasil, pulsing with potential in Ginnungagap. Thus, it makes the temporal manipulations of this chapter's Work that little bit easier.

The Apples of Remanifestation

The Initiate should set up his tools in preparation for a ritual. The Grail should contain a potent cider (specifically an alcoholic cider – I am aware that non-alcoholic apple juice is sold under the name of cider in some places. Also, for rather obvious symbolic reasons, this must be a traditional apple cider, not pear cider or some other such variant.) An apple should also be present (if more than one person is celebrating this Working, there should be enough apples for everyone to have one.)

1. Open the ritual in your accustomed fashion.
2. Hold the apple in one hand and hold the palm of the other hand over the top of the Grail. Slowly sing the names of all the runes of the Futhark in proper order, feeling the qualities of the whole rune row entering the fruit and the drink, empowering them.
3. Say: **“I am one who has awakened the sleeping Dragon, who has pursued the Heroic path, who has reached out his hand to the Valkyrie and has felt the Divine Mind. I am one who has opened the Eye in the Void and who has seen beyond the limits of time and space. As such, I claim the right to taste of the apples of Idunn, and to partake of their rejuvenating essence. The ecstasy of their sweetness shall bring forth my Remanifestation. I invite all Gods and favourable wights to bear witness and to partake with me.”**
4. Hold aloft the Grail and sense it filling with Divine force. Pour one half of the cider upon the bare earth (or into a bowl to be taken outside and poured upon the earth later if you are working indoors) as a sacrifice to the Gods, then drink the other half, feeling it refresh and renew you, filling your mortal frame with spiritual force.
5. Cut the apple in two and place one half upon the bare earth (or in the bowl for later) as an offering to the Gods. Eat the other half, feeling it nourish and renew you, flooding your body, mind and spirit with new energy.
6. Remove the pips from the half you ate. These should be buried later, to renew the Earth.
7. Close the ritual in your accustomed way. If you worked indoors, take the offerings outside and complete them accordingly.

The Tally of Selves

One of the most useful and important applications of the transdimensional techniques of this chapter is to look back along our own timeline in order to better understand ourselves in our completeness.

We have established the belief in rebirth and have investigated at some length the effects of the death process upon the various parts of the soul-body complex. We have also discovered Desire as the engine which drives the process of Remanifestation and which can facilitate the continuity of consciousness from one state of being to the next, allowing us to be reborn in our next life without losing all memories of this present one. But having made such provision for the future, we should now turn our minds to the past and seek out the Mysteries which are hidden there, buried deep within the layers of the unconscious. We need to find our previous selves, those shells which are now dead and gone, and we need to revivify them in our contemporary consciousness, restoring them to fullness of life.

There are two methods that we might use to accomplish this goal, but before we can make any progress with either of them, we need to refresh our memories of three key facts concerning the process of dying and the division of the parts of the soul. The first thing to remember is that the core sense of identity, the actual continuity of consciousness, abides within us. The second thing is that all of the key insights and evolutionary advances in consciousness achieved by the soul are lifted up to Asgard upon death. Since our initiatory Work has long since enabled us to touch the Divine spark within ourselves, these powers and this knowledge, acquired over many lifetimes, is available to us to call upon already. What we have yet to do in our Work, but what is

most vital if we are to be balanced and truly coherent Selves, is to go down instead of up, to discover the third thing, the memory of those aspects of personality and those forgotten skills which lie entombed with the dead in the halls of Hel.

So it is to Hel that we must look if we are to resurrect and Remanifest the shades of our previous Selves, who lie in slumber awaiting the call to reawakening. In so doing, long dead memories will be restored to us, along with the skills that supplement them. We will have taken a hugely significant step in making ourselves complete. This is a Work which goes far beyond the usual 'past life recall' of reincarnationists.

There are two ways to accomplish this Work. The first way is to go to the dead: the second way is to bring the dead to you. Both methods will be discussed here.

In the first method, you will prepare to take a spirit journey, as was described in chapter five. You should project your consciousness out of your physical body and descend down the shaft of Yggdrasil to Svartalfheim. Spend a little time to get your bearings there, then descend still further until you arrive in the freezing, gloomy, mist-shrouded world of Hel.

You will need to take time to allow the region to unfold within your mind. Its symbolism will express itself in terms pertinent to you, but I always see Hel as a fogbound land of vaults and tombs, with shadowy wraiths creeping through the mists.

Follow the direction in which your instinct guides you and you will come at last to the memorials to your previous selves. There will be a large vault, like a hall, nearby. Enter this and your past (and some say future, once facility with the method is won) selves will be seen standing in the alcoves. They will begin to awaken as you approach them, stirring in

their slumbers. From them you will learn long forgotten skills and you will achieve a great sense of completeness as they reintegrate themselves with your current manifestation. You will now realise the truth that nothing is ever truly lost or forgotten.

For those who have access to the archives of the Order of Leviathan in the Temple of Set, the 'Apep Workings' of Ipsissimus James Lewis have strong echoes of this theme and can be read as a practical example.

The second approach is to bring the dead to you, awakening your past selves by ritual invocation and revivifying them with the sacrificial mead and bread offered at your altar. This ritual should be constructed by your own genius, guided by your deepest instincts (those parts of you which have most affinity with your previous manifestations). The basic formula should be akin to that used to call upon other wights described in this chapter, using the tools and basic steps of ritual previously discussed in this manual.

This is obviously highly skilled magic, requiring a powerful focus of mind and an open channel to the subconscious in order to receive and correctly interpret the communications of these earlier selves. But if you have practised diligently up to this point in the curriculum, you should be perfectly capable of such skilled magical application.

Repeat the invocations frequently, building up a strong rapport with these earlier shells of yourself, until you have reawakened their identities fully and begun to incorporate them within your own current being. This will be a far more transformative experience than you can possibly imagine whilst simply reading these words. It is something that must be experienced.

In time, you will become aware that these selves are

accessible by your consciousness at all times. You may simply reach within your mind and 'remember' what it was to be these people and to utilise their skills. You will have accomplished a great deed of Self-integration.

Nidhogg – The Eater of the Dead

It is during this process of Self-integration that you will encounter the last of the three great Dragons of the *Eddas*: Nidhogg, who lurks at the very deepest root of the World-Tree, gnawing upon it, spewing venom as he consumes the shells of the dead.

Nidhogg is a devourer, a breaker down of aggregates, and in reawakening the essences of your past selves, you are effectively undoing Nidhogg's work, causing the Dragon to regurgitate that which it has devoured. This leaves you with an angry and hungry Dragon to contend with.

What form will this Dragon take? You will have to fight Nidhogg in the guise of those past selves you have now taken as a part of you. Each of these personalities had its own flaws, guilts and debts, each one of them a tooth of the Dragon. You will benefit from the sense of completeness as you integrate these aspects of your manifestations, you will gain by the rediscovery of their skills, but you will also be burdened by their failings and weaknesses. These are the fangs and claws of the final Dragon, and because they are of you they can consume you utterly if you are not careful. Having learned to control and channel positively your own obsessions, you may now fall prey to those which were buried a long time before your present birth. Nidhogg is the most insidious and deadly Dragon of all.

Although this process is an enormous initiatory step,

it will initially seem like a retrograde one. Having (hopefully) brought all your own insecurities, blind spots and bad habits to heel, you will now find yourself burdened with a host of new ones, threatening to bring you down. You will find yourself behaving in irrational and unexpected ways and not knowing quite why. In other words, when you begin this Work of necromantic Self-integration, you had better be ready for some bizarre twists and turns and be prepared to fight your corner.

At this stage, I should really need to give you little more guidance in how to deal with these matters. You should already know. Indeed, there is little I could advise you, since the phantoms from your own buried past and the manner of their manifestation will be utterly unique to you. Fight them and assert your Will as you have done all along, always holding onto that Divine consciousness you touched in the previous chapter, when you came to understand the symbolism of Sigurd awaking Brynhild and the two plighting their troth. Do not allow yourself to become bewitched and forget your promise, as befell Sigurd in the saga.

So Nidhogg, the final of the three great Dragons of the North, is the accretion of the debts, the grievances and the unfulfilled desires of your past selves. This is a mighty and worthy foe to conquer. But if you can conquer and subdue the Dragon, gaining the use of those past skills and knowledge, broadening your outlook and your very sense of Self in the process, then this Dragon has one final Gift to offer when brought to heel. Nidhogg is the most dangerous of Dragons, but also the most transformative, for according to the *Voluspa*, the Seeress' Prophecy in *The Poetic Edda*, this Dragon is immortal indeed, surviving Ragnarok. The last thing the Seith woman sees is this ancient Dragon of Chaos rising on mighty wings after the fall and renewal of all:

*66. From below the dragon | dark comes forth,
Nithhogg flying | from Nithafjoll;
The bodies of men on | his wings he bears,
The serpent bright: | but now must I sink.*

- translated by Henry Adams Bellows

So the Initiate transforms “the dragon dark” into “the serpent bright” as the “bodies of men” [his past selves] are borne upon his wings, arising in victory even after the upheavals of Ragnarok.

Speaking of Ragnarok, it is time to deal with these issues in the final chapter...

CHAPTER NINE

TWILIGHT OF THE GODS

And so at last we come to the Twilight of the Gods, the *Götterdämmerung*, the day of Ragnarok. Loki, bound and cursed after the death of Baldur, returns leading the legions of frost and fire giants, to destroy the cosmos with the fire and ice from which it was created. Yggdrasil burns, the World-Tree shivered to its roots. The chosen warriors of Odin fare forth to battle. The All-Father Himself is swallowed and slain by Fenrir. Jormungand, the Midgard Serpent, loosens its coils and the world rocks in consequence, unbound and crumbling. Thor kills the great Serpent, but is Himself slain by the fumes of its venom. The whole world falls to fire and the sword. The order of the Gods is overthrown and Chaos rages unfettered.

But the last remnants of Gods and men are sheltered within Yggdrasil, emerging upon a new plain when all is done, a place unformed where a new pattern of worlds may be shaped. Odin is represented here by his surviving sons, through whom He may be reborn according to the Northern

soul lore we examined earlier. And yet He may still be here in one of His aspects as more than just the potential for Remanifestation, for Hoenir is said to survive Ragnarok, and Hoenir is listed as one of Odin's many names and an aspect of the All-Father. But in either case, the Earth Remanifests, and Odin will Remanifest too in the new creation.

Remanifestation

All things that are shaped and ordered out of Ginnungagap must one day resolve themselves back into that primal Chaos. They were born from the potential to be, they expressed themselves through manifestation, once their expression is complete they must unravel and assume new forms. This is the lesson of Ragnarok. Even the abode of the Gods cannot stand for ever.

One day, the world itself will cease to be. One day, the sun will go out and the solar system will perish. All of these processes are patterned and foreshadowed in Ragnarok. One day our personal lives in the fleshly bodies we now inhabit will end. But in all cases, something will Remanifest. No atom of matter, no focus of spirit, will ever cease, all will be reshaped in new forms and will come into being once more.

For the Initiate, who experiences new horizons and personal metamorphosis on a scale unimagined by his less enlightened fellows, Ragnarok is a recurring pattern in life, as the edifices of the old must be brought down to clear a way for the new. The Initiate at this level is a Destroyer as well as a Creator. All that exists is the moment, the perception of the now and the Will to reshape that now. The moment is destroyed as soon as it is perceived, to be replaced by a new

moment, nearly the same, but not quite, reshaped by Will. We now walk through life in the knowledge that every moment may be utterly different from that which preceded it and that which will follow it. We understand that “I Am Now” is the sole law of existence.

This is a state of being and a state of mind that is attainable only through the exercises and practices suggested in the previous chapter. The Initiate must have conquered the concepts of time and space, his psyche effectively outgrowing the bounds of the Universe and existing Outside. This is a more permanent realisation of the Draconian practice of 'Opening the Eye in the Void' which was introduced and discussed earlier in the book. This is that which Edred has termed the 'omnijective perspective', when both the inner and outer universes are lesser in scope than the simple fact of consciousness and perception itself. The Initiate now sees and interfaces with patterns and currents of manifestation directly, not with their outer appearances.

In this way, we rise upon the Dragon's wings, soaring above Ragnarok. We create and destroy worlds, but are neither chained to them nor brought low with them. We become “*the dragon dark ... the serpent bright*” and are whole beings.

This chapter is of necessity short, for there are no exercises I can describe, or rituals to perform. This stage of Initiation is a series of Remanifestations and realisations which occur spontaneously when all of the prior stages have been performed properly and effectively. Telling you how to go about your Work now would be like telling Groucho Marx how to light his cigar.

Initiates at this stage should have reached the understanding that all things must undergo a Ragnarok, not just once, but periodically. Will and Desire bring forces into manifestation, our own earthly lives included, but the manifest universe must continually break down its parts and regenerate itself or it will become clogged up, preventing the manifestation of newly emerging Will and Desire. This is amply illustrated by the tale of past selves which you investigated in the previous chapter.

But we also understand that the 'I' which is the Dragon ascendant, rising out of the Darkness on wings of Light, is a thing larger than the bounds of these worlds; it persists outside of time and space and projects itself within those realms as it chooses. This is the Eye Opening in the Void once more, now understood as an ecstatic, timeless moment that permeates everywhere and everywhen, nowhere and nowhen.

The power and the understanding are ours, our very own. Now, as we rise on the wings of Nidhogg over the New Heaven and the New Earth, we must decide: In what way will I shape these things? What will I bring to pass?

FURTHER READING

The reading list provided in *Apophis* contained core texts which dealt with the Draconian curriculum of Initiation taught by the Circle of Initiates who call themselves the Order of Apep. That list remains useful for obtaining an overview of magical practice and philosophy as a whole; the list which follows adds a purely Northern element to enhance that collection of titles.

For those who wish to restrict their interests solely to the runic Mysteries found in *Ægishjálmur*, pursuing the Dragon of the North exclusively, the reading list which follows will be found to be complete and sufficient to their purpose.

There exist many other texts, some of them very fine, but the list is purposely restricted to those which I have read personally and have derived value from.

I have limited the list to texts which are available to the public at large. Some publications, such as the *Gildisbók*, are restricted to members of the Rune-Gild, hence are not listed here. Initiates who are interested will find it worth their while to approach the Rune-Gild directly with a view to affiliation.

Those withing to contact the Draconian Circle of the Order of Apep for further information or dialogue having studied *Ægishjálmur* may email manxbull@hotmail.com.

Rune Magic

The titles listed in this section all pertain to the actual practical application of runes in the magical field.

FUTHARK: A Handbook of Rune Magic, by Edred Thorsson, published by Weiser

FUTHARK is the first of Edred's runic trilogy, the book which spearheaded the contemporary revival of true esoteric runology. It focuses upon defining the meanings and symbolism of each rune, drawing upon the rune poems and giving plentiful advice on *stadhagaldr*. The book's emphasis is heavily upon the practical magical application of runes and methods of applying their effects in life.

Runelore, by Edred Thorsson, published by Weiser

Runelore is the second of Edred's runic trilogy and is the core volume of the series. It delves into the origins of runes and the various permutations of the runic 'alphabet' in different times and places. It explores the theory and underlying structure and philosophy of runelore in far greater depth than its predecessor volume and is probably the single most indispensable title in this list.

At the Well of Wyrð, by Edred Thorsson, published by Weiser

The third book in the runic trilogy, this title focuses exclusively upon the use of runes in the practice of divination in an authentically Northern manner. It revises the basic

runic meanings to suit the purposes of divinatory enquiries and offers several methods for reading the runes.

Rune-Song, by Edred, published by Runa-Raven Press

This is a book with accompanying CD or audio tape and is the best guide available for the essential knowledge of how to 'sing' the runes. Each rune-song is recorded in full, plus the texts of the various rune poems in both their original languages and English translation.

The Nine Doors of Midgard, by Edred Thorsson, published by Runa-Raven Press (originally published by Llewellyn)

The *Nine Doors* is Edred's curriculum of runework, intended to give the practitioner a thorough philosophical and practical knowledge of the runes on a deeply internalised level. This course of work complements the *Ægishjálmur* curriculum admirably, filling out some of the broader runic areas which are not focused upon in this Draconian Work, and providing a good framework to develop the essential knowledge to make possible the Draconian operations.

Northern Magic, by Edred Thorsson, published by Llewellyn

In this title, Edred focuses upon the sixteen rune system of the Younger Futhark, which was used most widely in the Viking Age. It is just as valid a runic expression as the Elder Futhark, but has a different dynamic in use. The book also includes a very useful section describing the process of designing and activating Helm of Awe-style bindrunes, which are key to Northern Draconian sorcery.

Rune Might, by Edred Thorsson, published by Llewellyn

Edred explores the teachings, theories and magical practices of the German rune magicians of the early

Twentieth Century, along with the 18 rune Futhork that they devised for their use. Because of the circumstances and occult environment in which this system was developed, this particular style of runology is the one best suited for mingling with other occult systems, as it is itself a bit of an eclectic mish-mash, reflecting the popular occultism of the time as much as genuine tradition. Nevertheless, it remains a coherent and powerful phase of runic development and the runic yoga exercises developed by the pioneers of that time are of particular interest and value.

The Galdrabók, by Edred Thorsson, published by Runa-Raven Press

This Icelandic book of magic is a fascinating blend of runic sorcery mingled with the grimoire traditions of the Middle Ages, where the names of Germanic Gods mix with those of Demons. It is especially valuable for the examples of the use of Helm designs in practical sorcery as used by Icelandic magicians.

UTHARK: Nightside of the Runes, by Thomas Karlsson, published by Dragon Rouge

Karlsson's book is based upon an interpretation of the Elder Futhark in which the rune order is slightly changed (most significantly, *fehu* is now the final rune and *uruz* is the first in the sequence), based upon a variant reading in one source. It is a masterly work, and he tells the tale of the runes with great power and magical insight. He is also the head of the Draconian Order named Dragon Rouge, so the book is very pertinent to the interests of this present curriculum.

Helrunar, by Jan Fries, published by Mandrake of Oxford

This large book is an absolute delight, a down'n'dirty

manual of practical, hands-on runework, with a strong emphasis on the darker side of magical lore and process, represented by the Goddess Hel. Very highly recommended for honing your skills and getting you out of your armchair.

Magic of the Norse Goddesses, by Alice Karlsdottir, published by Runa-Raven Press

This book is a study of some of the lesser known female Deities of the Æsir, expanding upon what little is known of Them from surviving tales through an analysis of the meaning of Their names coupled with the author's own Initiatory insights.

Practical Magic in the Northern Tradition, by Nigel Pennick, published by The Aquarian Press

As with all of Nigel Pennick's books, this title takes a very broad view, adding custom, craft and folklore into the mix of directly magical and mythological material in order to trace out the major themes of Northern belief. It is a worthwhile process, adding much flesh to the bones.

Witchdom of the True, by Edred, published by Runa-Raven Press

This is Edred's account of the Vana-Troth, the religion and magic of the Vanir, specifically of the twins Frey and Freyja. It reveals the authentic cultural roots of that which is now known as witchcraft, and is a good introduction to *seith*.

Wiccan Sex Magic, by Inga Steddinger, published by Runa-Raven Press

This booklet expands upon the themes of *Witchdom of the True*, most particularly in the field of sexuality and its

magical functions, a subject which is dear to the heart of many Draconian practitioners.

Northern European Mythology, Philosophy and Lore

Introduction to the Germanic Tradition, by Edred, published by Runa-Raven Press

This little booklet gives a concise overview of Northern cosmology, soul lore, God lore, culture, ritual practices and runes and is thus a very handy reference tool for those new to this field of study. All of the basics you will need are covered here.

Valknutr: 9 Lays of Power, by Valgard, published by Eormensyl Hall

This remarkable little book, which focuses upon the Seal known as the Valknutr, the Knot of the Slain, which binds and unbinds the worlds, is the work of one of the founding members of the Order of Apep and is a masterpiece of extrapolating magical patterns.

Rûnarmâl I, by Dr Stephen E. Flowers, published by Runa-Raven Press

This book, written by the Magus of the Word **Runa**, is a record of series of open public lectures he held in Texas after Uttering the Word, explaining its origins, purposes and usage.

Green Rûna, by Edred, published by Runa-Raven Press

This is the first of a series of collected works which gather together Edred's published writings and articles which have appeared in various periodicals over the years. As such,

APOPHIS: Omnibus Edition

it is a goldmine for those wishing to obtain greater insights into the minutiae of the Northern tradition.

Blue Rûna, by Edred, published by Runa-Raven Press

The second volume in the series of collected writings, this one contains more material of very great value for the student.

Black Rûna, by Dr Stephen E. Flowers, published by Runa-Raven Press

The third volume in the series reprints exclusively documents which were produced by Dr Flowers during his time as Grand Master of the Temple of Set's Order of the Trapezoid, an esoteric group which focused upon the magic of runes, Germanic romanticism and the concept of angles and other-dimensional realities. Plenty here to interest the Draconian Initiate.

Red Rûna, by Edred, published by Runa-Raven Press

The most recent collection of articles and one which contains the controversial 'Contra Templum', which emphasises the importance of a true, organic, initiatory tradition with firm roots as opposed to a more subjective, eclectic approach to magic.

Studia Germanica, Vol. I, by Stephen E. Flowers, published by Runa-Raven Press

A collection of articles exploring some of the issues arising from Northern lore, such as the concept of rebirth, especially with regard to Sigurd, which is highly pertinent.

The Rune-Poems, Vol. I, by Stephen E. Flowers, published by Runa-Raven Press

As the title suggests, this is a detailed study of the various rune-poems, their origins and their purposes.

The Northern Dawn, Vol. I, by Stephen E. Flowers, published by Runa-Raven Press

The first of a projected series in which Edred explores the very roots of Germanic culture and its unfolding, tracing how ideas and concepts and identity developed and changed over time. Very useful for those who like to be able to trace the origins of all that they do.

Skaldic Number-Lore, by Robert Zoller, published by Runa-Raven Press

This does precisely what it says on the cover: sets about analysing the numeric lore of Northern mysticism, as applied in the mythology and the runes. These numeric keys leave some people cold, but unlock many fascinating doors for others. But an understanding of the number symbolism is vital to all at the very least.

A Source-Book of Seidh, Ed. & Tr. by James A. Chisholm and Stephen E. Flowers, published by The Rune-Gild

This book gathers together translations of every single passage referring to *seith* magic and its use from every existent source from the period, presenting as clear an understanding as possible from genuine sources of this type of magical practice.

Grove and Gallows, by James Chisholm, published by Runa-Raven Press

The ancient Germanic peoples weren't ones for writing much down, but some of their neighbours were. This book collects together a huge number of texts on the subject

of Germanic magic and religion penned by Greek and Latin scholars who had either borne witness or heard accounts. The sheer volume and scope of material allows a fairly persistent and authentic image to be formed, even allowing for occasional exaggeration, misunderstanding or ancient propaganda.

A Concise Edition of Old English Runic Inscriptions, by Stephen E. Flowers, published by Runa-Raven Press

A collection of the Old English runic texts and inscriptions, translated and annotated as appropriate. Valuable for those who wish to study how the Runemasters of old shaped and framed their letters.

The Poetic Edda, tr. by Carolyne Larrington, published by Oxford University Press

The Poetic Edda is of vital importance to appreciating the mythology which is so essential to this Work. It is available in several translations additional to the one listed here, some printed and some freely available online.

The Prose Edda, by Snorri Sturluson, tr. by Jean I. Young, published by University of California Press

The Prose Edda is the prose mythic account of the Northern Gods, from Their beginnings through to Ragnarok. A valuable account in its own right, it also provides a framework for the poems of *The Poetic Edda*.

The Saga of the Volsungs, by Jesse L. Byock, published by Penguin Classics

The saga upon which the initiatory model of this book is based. It will be very helpful if readers know this story inside out.

The Legend of Sigurd and Gudrún, by J.R.R. Tolkien, published by HarperCollins

Tolkien was not just a writer of brilliant imaginative works, he was also a skilled linguist and Professor of Old Norse. Being enamoured of both poetry and the *Saga of the Volsungs*, he composed his own version of the tale as an epic poem in the style of the old skalds. The result is a treasure indeed.

Egils Saga, by P. Edwards, H. Palsson and Snorri Sturluson, published by Penguin Classics

This saga is particularly interesting in its depiction of Runemaster Egil Skallagrimsson. It is a helpful account of the ways in which the runeworkers of old applied their craft in the course of life.

The Penguin Book of Norse Myths, by Kevin Crossley-Holland, published by Penguin

This book is a handy collection, discussion and retelling of the Norse myths, gathered together in one volume from their various sources. An excellent general reference work.

Gods and Myths of Northern Europe, by H. Davidson, published by Penguin

An excellent and scholarly account of the Northern Gods and the myths associated with Them. A masterly analysis of the mythic themes.

An Introduction to Viking Mythology, by John Grant, published by Chartwell House

A handsome coffee table book, profusely illustrated, which recounts the major Norse myths. An excellent

introduction for the beginner to the field of Northern magic.

Lady With a Mead Cup, by Michael J. Enright, published by Four Courts Press

A fascinating book which analyses the function of various people within the structure of the European warband, focusing most closely upon the woman who presented the mead to the warriors and the order in which she did so. A thorough examination of the ritual and principle involved, using the hall scenes from *Beowulf* as a central example. This may not sound like immediately initiatory relevant, but the book's themes are important ones. You'll have to keep your mind open and read between the lines.

How to Kill a Dragon, by Calvert Watkins, published by Oxford University Press

The title is a touch misleading, as this book is actually a study of Indo-European poetics and linguistic roots. Nevertheless, it does contain a good deal of insights into mythic poetry, including the Germanic, and does focus upon recurring themes of Dragon-slaying. A valuable read for those who like to look really deep into matters, but not for all by any means. The writing style is atrociously dry and impenetrable, you will pay with tears for every insight you prise from these pages. Yet I cannot deny its importance.

Other Essential Reading

Apophis, by Michael Kelly, editions published by Lulu, Blurb, and CreateSpace

The core volume of the Order of Apep's teaching, which sets forth the Initiatory curriculum of the Seven Heads

of the Dragon, the same system and curriculum which is applied throughout this present book. *Apophis* is the parent volume of, and blueprint for, *Ægishjálmur*. The two are specifically designed to be read side by side and used in tandem, each enhancing the other.

Uncle Setnakt's Essential Guide to the Left-Hand Path, by Don Webb, published by Runa-Raven Press

This book is every bit as essential as the title claims it to be. An introduction to magical philosophy and practice which covers all the bases. Those who follow its instructions properly will have a good grounding in Initiation.

Lords of the Left-Hand Path, by Stephen E. Flowers, published by Runa-Raven Press

A masterly overview of Left-Hand Path initiatory thought and practice through the ages, with particular emphasis upon modern groups and insights.

Liber Null & Psychonaut, by Peter J. Carroll, published by Weiser

Blows the cobwebs off the subject of magic, paring it down to the operant essentials and laying bare the mechanism of belief. Armed with this insight and a strong tradition (such as the Northern), you find yourself upon very firm ground.

Fire & Ice, by Stephen E. Flowers, published by Llewellyn

This book is an account of the magical rites and philosophy of the Fraternitas Saturni, a German magical order who allied themselves with Crowley's New Æon and resonated strongly with their Germanic heritage. A fascinating examination of a genuine Northern magical group of considerable prestige and power.

APOPHIS: Omnibus Edition

Paradox Games, by Waldo Thompson, Rune-Gild edition

This book explores the paradox and its relation to Mystery. It is a valuable work and those who pay attention to its thought experiments will gain enormous insights into the ways in which the conscious and subconscious minds work and cross-reference each other. Essential for proper self-integration.

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APOPHTIS: Omnibus Edition

Dragonscales



by Michael Kelly

A Publication of the Order of Apep

APOPHis: Omnibus Edition

*For the Folk of the Order of Apep,
the Draconian Circle*

**For more Michael Kelly information:
<http://manxbull.com>**

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INTRODUCTION

In the book *Apophis* I first introduced the model of the Draconian Initiation taught and practised by the Order of Apep: the model based upon the awakening of the powers of the seven heads of the Ancient Dragon.

This model was further developed in *Ægishjálmur*, which applied the curriculum of Work to the field of rune magic, and increased in depth and subtlety in consequence.

These two books express the entire curriculum of Work in a balanced and cohesive manner, which cannot fail to produce some results for any diligent student. But in their comprehensiveness, they had a lot of topics to cover, and there is room for much expansion on certain matters.

This collection of essays is intended to be a companion volume to both (or either) books. Since it is not concerned with teaching the entire curriculum itself, it can spend as much time as it likes on matters which are tangential but fascinating, or which deserve a more thorough and exhaustive treatment than they received previously.

The essays presented here should prove interesting and informative, both philosophically and magically, for those who have not yet read either *Apophis* or *Ægishjálmur*,

however. Indeed, a few of them have even been previously published in various forms in reputable occult journals (such as *Runa* and the online *Rune-Gild Magazine*). So they are worth reading even as standalone texts. It is simply that those already familiar with the Draconian curriculum of Initiation as taught by the Order of Apep will be able to place the articles within the context of a larger picture.

The articles have been ordered under sub-headings. Most of these relate to the established Seven Heads of the Draconian Initiatory Work, placing the articles under the Head to which they best correspond, plus a couple of more general categories for other items.

Items without a byline are written by myself. All other contributions are credited in the heading of the essay. I am grateful to the contributors for adding their time and wisdom to the body of published Draconian lore.

It is my hope that the contents of this collection may stimulate the current of Draconian Magical thought and expand Understanding.

- Michael Kelly
The Dragon Fafnir
July 2011

Draconian Magic and Philosophy in General

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The Order of Apep

The Order of Apep is the heart which pumps the blood through the curriculum of Draconian Magic as taught in this series of books. It is a Circle of Initiates of the highest quality.

The roots of the curriculum lie in the Order of Leviathan, one of the oldest initiatory Orders within the Temple of Set. It was founded by Ipsissimus James Lewis, who later passed the position of Grand Master on to myself. I in my turn passed it on to Magister Bruce Ware, the current Grand Master.

The Order of Leviathan was founded upon the Dragon as portrayed in the 'Statement of Leviathan', the most mysterious and enigmatic of the collection of inspired writings from the pen of Dr Michael Aquino which together go under the title of *The Diabolicon*. In the 'Statement of Leviathan', Leviathan is described as the "Principle of Continuity and Ageless Existence". Thus, immortality became one of the Order's main concerns, the question of how does the psyche – which we go to such trouble to Initiate and develop – survive the inevitable demise of the body? This question ultimately led to the discovery of the magical

process of **Remanifestation**.

After I left the Temple of Set and founded the Order of Apep, I carried out the series of *Apep Workings* (published in *Apophis*) to redetermine the focus of Draconian Initiation. That focus can be briefly broken down as follows:

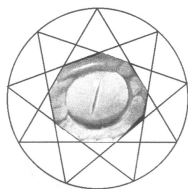
There are three fundamental processes at the heart of Draconian Initiation:

- The Magic of the Void
- The Magic of Desire
- Remanifestation

Remanifestation, as described above, was the Word of the Magus James Lewis, and was declared and expounded within the Temple of Set. Much reference to the Word Remanifest is made in both *Apophis* and *Ægishjálmur*. It is the process whereby the Self (and indeed everything) eternally Remanifests its Essence in new forms.

The Magic of the Void and the Magic of Desire were two operative magical models devised by me to explain the operations of magic and the impetus which drove them during my time as Grand Master of the Order of Leviathan. Both are discussed in great detail in *Apophis* and expanded upon by the additional material in *Ægishjálmur*. There are also new essays concerning both models in the present volume.

All three of these processes are expressed visually in the Order Seal, the Eye of Leviathan. The symbolism of this Seal is discussed thoroughly in *Apophis* and elaborated upon in *Ægishjálmur*.



The means of using these processes has been codified in an Initiatory curriculum of Work based around the symbolism of the Dragon with seven heads, an age-old symbol of the Draconian current. This curriculum is recounted in its essence in *Apophis*, and then recast in a Runic mould in *Ægishjálmur*. That structure of seven heads relating to specific steps on the Initiatory journey has also been utilised to order the essays in this volume of *Dragonscales*.

The ordering of the heads and their meanings are reflected in the structure of many Dragon myths, which follow a certain formula. In *Ægishjálmur*, this formula is presented in the tale of Sigurd, who slays the Dragon Fafnir and in consequence acquires the Beast's wealth and power, which he makes his own. As a consequence of this assimilation, he is then able to pass through the ring of fire that bars the way to the sleeping Valkyrie, Brynhild. So we see an evolution from Beast to Hero to Divinity, which is the whole tale of Initiation.

The above may give us an insight into the technical application of the Draconian mythology, but does little to explain what the Dragon Itself actually is. In the Order of Leviathan, Leviathan was defined as “the Absolute”, predating the manifest Cosmos, before time and space began; It was the “Principle of continuity and ageless existence”. These definitions (taken from *The Diabolicon*'s 'Statement of Leviathan') remain true and precise.

The Order of Apep, when it was formed, took its cue from 'The Apep Workings' and viewed its Draconian patron as the monstrous Serpent Apep, or Apophis, from Ancient Egyptian mythology. This enormous snake threatened the bark of the Sun God Re each morning, intending to swallow the Sun (symbolic of destroying the measure of time and space). It would be beaten back by Set, the only God able to

meet Its gaze and not be mesmerised. This has echoes of the Sigurd myth mentioned above. Set is able to overpower the Serpent only because He too shares its powers, being a God of confusion and antinomianism. Apep is seen as the force of mesmerism and illusion (which is Ultimate Reality). Set is able to conquer and wield that illusion to reshape Reality as He Wills. So here again is a very clear model of the Draconian Initiation, in which the Initiate assumes the powers of the Dragon within his own psyche, learning to wield them instead of succumbing to them.

This conception of the Dragon is greatly enhanced by the use of three distinct Dragon myths in *Ægishjálmur*. The first of these is Fafnir, linking to the heroic model of Sigurd as the Initiate mentioned above. The second is Jormungandr, the Midgard Serpent, who encircles and bounds the Cosmos, giving shape and form to time and space, thus fulfilling the Apepian function of sustaining and spinning the illusion of Reality. The third is Nidhogg, the most sinister and dangerous of all – the Draconian Essence Itself, one might say – yet also the most exalted initiatorily, who may transform the ascendant Initiate from the 'dragon dark' to the 'Serpent bright'.

So Dragons are essential to the mythic structure of the Order, being both the creator of the illusion of Reality and the boundless potential beyond the manifest order. To be fully Initiate we must perceive both poles of the Stooping Dragon depicted in the Order Seal at one and the same time: the concentrated focus of the Eye and the extended boundary of the encircling world.

It might be wondered how the Order of Apep is structured and what it actually does. The Order exists to promote the practice of Draconian Initiation. Its members follow the curriculum established under the ægis of the Seven

Heads, embellished by their own genius, and discuss and research ways in which to improve and enhance our Understanding of the process of Draconian Magic.

As for structure? Some might expect the Order to consist of seven degrees, one pertaining to each Head. Those who had mastered the Work of the Third Head would thus be called after the Jackal or Hyena and bear its emblem, and so forth. Indeed, at one time I considered such an arrangement very seriously. But I then decided it was not necessary and constructed the Order in the manner that best suited my personality.

The Order of Apep is not an 'organisation', it is an ordering of **ideas**, which are engendered in the minds of the very fine magicians who Work within its circle of influence. It has no formal membership, it has no hierarchy. Its participants are those who are invited to join its Draconian Circle, and who contribute to the development of Draconian Magic in theory and practice. Since we have no grades or degrees, there is nothing here for glory seekers or badge collectors.

How does one become invited to join? By application or by recommendation. However, the Order is not for novices. The Draconian Circle is intended for those who have already proved their Adeptness in other schools and have a demonstrable grasp of magic. It is probably also fair to say that only certain personality types are tolerated: those with a sense of humour, a sense of honour and a sense of fellowship. But a demonstrable skill or a proven track record are necessary prerequisites.

There are two ways in which to gain a track record or demonstrate skill. One is to join a recognised and respected magical group. The Order of Apep has members with previous and current experience in the Temple of Set, the

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Rune-Gild, the I.O.T. and Dragon Rouge, for instance. The other way is to engage in dialogue on the forums in the online Draconian Magic discussion group led by myself at Runa-Raven College (select the 'College' tab at <http://edred.net/>).

The Message of Set to Man

In the record of the Apep Workings published in *Apophis*, we find the following phrase as the final brief paragraph of the section relating to **ZIP**, the Ninth Æthyr:

“The message of Set to Man is: ‘Who gives a fuck?’”

I had anticipated this little statement causing more headscratching or indignation than it actually did. The fact that it did not implies either that people took the message to heart and simply couldn't give two hoots what it means, or that they understood the context in which the phrase occurred. I hope that the latter was the correct state of affairs (pat yourself on the back if this is you), though my money is on the former (no biscuits to dunk in your coffee if this is you). If you are one of the very few who questioned – whether directly or in your own mind – then well done to you too.

Regardless of all this, the phrase does need / deserve some explanation and I am pleased to offer my take on it here.

The first thing that needs to be said is that the phrase as given is what was Understood by me during my Greater Black Magical Working. Therefore, this is the phrase that

needs to be set down in my record of that Working. To do otherwise would be dishonesty. If I had received the impression that "Michael Kelly is a bone-idle tosspot who deserves a kick in the backside," then this would have been entered in the magical record, for to omit it would be dishonest. Once I had completed the Working, I might then question it, I might disagree with it vehemently, I might surmise that my Working had somehow gone awry. These comments would then be added as footnotes to the operation by myself, but the magical record itself must be accurate and dispassionate, written up as rigorously as a scientific experiment.

So, is this alleged message of Set to Man a valid one, or does it need commenting out of the record as an aberration during the course of the Working? I was surprised myself when this phrase came through so clearly and so bluntly and I asked myself these questions at the time. After some thought, I came to believe that the phrase should be accepted as it stands. There are in fact several excellent contextual reasons why this should be so and I will run through these each in turn.

Before proceeding to a contextual analysis of the phrase, a potential stumbling block that must be addressed is the use of an expletive, the dreaded 'f--- word'. For all our antinomian tendencies, we remain ladies and gentlemen. The Initiate is generally a more intelligent and cultured individual than society at large and so we rarely feel the need to use vulgar language to express ourselves (or we at least hold it in reserve until its surprise use is truly shocking). But I think a moment's rational thought will advise that the use of an expletive is not offensive to Set if the message it conveys is sound.

We next need to consider that although the message is

alleged to be that of Set to Man, the messenger delivering it is not Set Himself. The *Neter* with whom I was communing in these Workings was Apep, the Serpent of Chaos, to whom vulgarity is no stranger. Set is the only God who can meet Apep's hypnotic gaze and conquer the Serpent, commanding Its powers of creation and metamorphosis. Apep is that very image-making faculty through which magic is worked. It is not surprising that Apep should paraphrase the message in Its own way. Although conquered and subservient to Set's Will, a little tangential Chaos must always be allowed to slip through in order to avoid stasis and predictability. So this explains the **tone** of the message.

It is important to note that this message is given within a specific context. It is a message communicated from a single, specific Æthyr and relates to the environment and resonance of that particular source. It is thus a statement and a message which is pertinent to the circumstances in which it was communicated. It is a conditional statement. It is not claimed to be the absolute and eternal message of Set to Man: **that** message is well known and established and it is “**Xeper**”.

So what **is** the atmosphere of ZIP, the Ninth Æthyr? What are the circumstances in which this message was communicated by Apep? ZIP is positioned as the first Æthyr beyond ZAX, which in Enochian terms represents the Great Outer Abyss, the dwelling place of Choronzon, a place of Chaos. ZAX is, in fact, the natural abode of Apep, indeed Choronzon is the Enochian representation of Apep in many respects. Throughout the preceding Æthyrs – and the preceding heads of the Dragon, from first to fourth – the Initiate has brought his body and his mind under control. He has learned to shed his preconceptions and his programming, uncovering his true Self. He has established a closer rapport

between the parts of his own mind and he has succeeded in opening the Eye in the Void, stripping his sense of Self right back to its essentials, allowing him to cross the Abyss and to meet the gaze of Apep as a conqueror, even as Set does. And now, in the Ninth Æthyr, he emerges as a conqueror indeed. He has attained the status of Mastery and is able to re-Create himSelf in the perfected image that he has beheld. Now, as the fifth head arises, occurs the triumphant rebirth of Desire, a great yell of challenge and ecstasy that rolls throughout the Universe. It is in this spirit of intoxicating victory that the message is communicated, hence its language is a tad fruity, its spirit is ferocious and it is – typically of such messages – multi-faceted in meaning, capable of being read in several different ways, all of them illuminating.

This can be taken as a statement of a new initiatory state which has been achieved after a long struggle. It is an exclamation that the rewards of Initiation far outweigh the pains; that the struggle is worthwhile. It is effectively saying, “All of that trouble and hard work and graft I had to put in so that I could reach this point? Who gives a fuck? I made it! I got here! It was worth every bead of sweat, every drop of blood, every moment of time. The struggle was nothing; the Victory is all!” This is the meaning of the statement within the context of the Æthyr in which it was communicated. As such, this is its primary meaning and one which sits very well within its circumstances. There are at least two others, on other levels, that also suggest themselves to me, however.

Since the head that arises at this point in the series of Workings is the fifth, that of the Raging Lion, revealing the Mysteries of Desire, the statement may be interpreted on one level as a simple sex magical formula. “Who gives a fuck?” It is phrased as a question, with the emphasis turned back upon the subject of the question: **Who** gives a fuck? Who is

it that engages in Desire and expresses it through action? The personality that Remanifests with the fifth head is a personality liberated from the societal programming and chains that had previously bound it; it is a personality which is now a direct ray projected from the Self itself, the source of Desire. Only after answering this question with the fifth head can the Self turn its attention to discovering the **object** of its Desire. There is one further arcanum in this particular interpretation which points towards the Mysteries of the sixth head. But I'll keep silent about that here; it needs to be discussed in a later essay along with other related matters.

To finish, let's take the phrase out of context and extract its Initiatory Principle. What is it actually saying if we rephrase it and express its meaning in less provocative tones? It is saying, "Who cares?" It is saying, "So what?"

"So what?" is a very powerful magical Key that Ipsissimus James Lewis taught me in the Order of Leviathan. It is the use of this Key that differentiates the magician from the mystic, the doer from the thinker. Whenever some great magical insight or revelation occurs to you, take a step back from it and ask yourself this question: "So what?" If you can distil the experience into a usable Key or Formula, something that can be communicated and applied in real terms, then your insight has value. If you can't, then you either haven't understood it or it's simply mystic wishy-washiness and of little worth. Any truly magical experience must be transformative and communicable and this question, this message of Set to Man, commands us thus to transform and to communicate the method of our transformation.

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Embarrassment and Self-Consciousness

This essay contains an occult secret which you won't find revealed in very many places. In fact, the only person I can think of who has made explicit reference to it is Anton LaVey. It's implicit in some of the things he writes of in *The Satanic Witch* and is spelled out clearly in his later collections of essays, *The Devil's Notebook* and *Satan Speaks*. I have seen a couple of other authors come close to touching upon this secret, but they always balls things up and completely miss the true gist of it. So let's discuss what it is and why so many professed Masters get it wrong.

The secret I am referring to is the occult power of embarrassment and the self-consciousness and blushes it causes. If we become embarrassed – whether as a result of something we have said, done or seen – our awareness instantly contracts inwards, focusing in our own minds with a burning intensity, underlining the situation and heightening the emotion. Our faces burn and redden too, as the blood pumps faster and flushes the skin.

It should be immediately apparent just how valuable these factors can be in a magical context. The rush of intense self-consciousness is an absolute boon when directed into a

ritual, whether charging a sigil or talisman, or sending a surge of determination into some self-transformational matrix. And the physiological changes which accompany that flush of blood, with the increase in heart rate, can also provide a huge boost to any magic we perform. This embarrassment business is a veritable powerhouse!

Anton LaVey makes clear reference to at least three different methods which may create this intensification of magical power through embarrassment. Let's examine each of these in turn:

Probably the most famous of LaVey's techniques for inducing embarrassment is the Church of Satan's original practice of a carnal altar, upon which a naked woman would lie as a catalyst for the emotional energies of the group. LaVey insists that it is actually preferable if the woman should feel some embarrassment and bashfulness at exhibiting herself in such a manner, as this will be picked up on by the others present and will provide a powerful charge to the atmosphere of the ritual chamber. An altar who wriggles and squirms, blushing with embarrassment, is infinitely more powerful than a bored swinger who's seen it all before. Having attended a traditional Black Mass along LaVeyan lines, complete with a very nervous altar, I can testify to the enormous punch that these emotional energies add to a group Working.

The second method suggested by LaVey in his book *The Satanic Witch* advises witches to go for a walk around town dressed only in a long, concealing coat, wearing nothing underneath. Although nobody who sees her will be any the wiser, the witch herself will be acutely aware of her near nudity and will feel extreme levels of embarrassment. As LaVey puts it, this emotion all builds up and can be stored, adding to her 'lust power'. A similar exercise can be devised

for men, wandering around with a long coat on and having their 'john thomas' hanging out of their fly underneath. The feeling of exposure and vulnerability can be a powerful psychic boost. It will be noticed that these exercises which amplify our magical power are rooted in the carnal nature, reminding us again of the importance of the body in magic, a fact often overlooked these days. I shouldn't need to add that anyone taking these exercises beyond their magically useful purpose to engage in 'flashing' hasn't understood the psychic mechanism at all and deserves everything they get. It's the **secret** knowledge, only you being aware of your exposure, that fuels the intensity of the experience.

Finally, LaVey makes reference to how he used to coax witches into wetting themselves whilst sitting in his company. This boosted his own magical energies with a voyeuristic thrill and the sense of dominance, and boosted the woman's power through her extreme embarrassment and humiliation. With an understanding partner, it is possible to set up many different scenarios in which either one of you is humiliated before others for the purpose of generating magical potential. Your imagination should start brimming over now you understand the possibilities.

Finally, there is a broader theme here than LaVey's exclusively sexual techniques. Anything which draws unaccustomed attention to you and which causes you embarrassment, enhancing the immediacy of your self-consciousness and imprinting you in the minds of others, is a Key to magical power. I have used techniques of bizarre dress and appearance, outlandish behaviour and so forth to achieve the same effect. It should be something that knocks you out of your comfort zone, but something which is also fun in some form or another. If you are mortified by the idea of singing in public, get up and belt out karaoke in a crowded

bar. I did, despite my tuneless shouting which masqueraded as a singing voice. I certainly got attention, provoked merriment, and gained a sizeable whack of power in the process.

The strange thing is, when you read of antics such as these in the pages of most modern teachers, you find them mumbling on about how the purpose of such techniques (such as getting up and singing in a crowded venue) is to conquer the feelings of fear and stage fright and so on. And they leave it at that. Now sure, there is certainly a thrill – and a very real power – to be gained from facing up to your fears and self-imposed taboos and overcoming them. But that is only the first step and I wonder why these commentators shy away from the second step, which is to revel in and draw power from the heightened self-consciousness that such moments bring, which affords an even greater power. LaVey had the guts to say this plainly and to make a virtue of the eccentricities that come from being human.

All of these Keys which give access to reservoirs of magical might and influence are to be found in the midst of society and all are ultimately great fun. Perhaps that's why we never find reference to them in the pages of the austere and the po-faced.

Live long and laugh longer!

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The Head of the Scorpion

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Common Sense

The most notable thing about common sense is that it is relatively uncommon. But for the Draconian Initiate, who seeks to keep himself grounded in the real world, it is an essential attribute.

In the Work of the first head of *Apophis*, I list several ways in which the Initiate may test the limits of his physical endurance. Some of the feedback I have received, whilst recognising that it is obviously not my intention to have practitioners killing themselves, has suggested that my warnings about the possibility of overdoing these exercises are perhaps not stringent enough. But it's only common sense, I thought. Alas, as we have established, common sense is an uncommon attribute.

Therefore, in this essay I will briefly return to discuss the suggested means of testing one's limits and I hope to more clearly establish what exactly these practices are intended to accomplish and where the point to discontinue them is reached. I will point out from the outset that I have personally carried out all six of the suggested practices exactly as described and have found them valuable. But I am in possession of common sense and I Understood what I was

doing. I hope I can successfully communicate these attributes here.

Let's begin by defining the purpose for which these exercises were suggested. They are intended to experientially teach the magician what his limits are. This provides valuable knowledge, so that he knows exactly how far he can push himself in a crisis, how far he can rely upon his endurance. The purpose of the exercises is **not** to push **beyond** those limits, taking your body beyond its tolerances and risking your health. It is up to you to be wise enough to know when it is time to stop. Although I speak of 'exhaustion' in the practice descriptions, the onus is upon the practitioner to realise when he has reached the point of transition from tiredness to exhaustion and then to stop. If you push yourself beyond that point and collapse or otherwise injure yourself, then you have potentially damaged the very body you are trying to empower. Not only will you have failed the exercise, you will prove that you never understood its purpose in the first place. Use your common sense. Do not excuse laziness, but do recognise when you have gone far enough.

It is for this reason that I counsel the use of a helper in some of the tasks. They can encourage you when you are obviously capable of more, but they can also rein you in, recognising when you have reached the optimum stopping point before you realise it yourself. It can be very difficult to assess these things subjectively, at least at first, and a vigilant other can save you all sorts of pain. As a cheeky side suggestion, might I also suggest asking a friend to monitor you during the 'orgasm exhaustion' task? Not only will this prevent you from doing yourself an injury (I'm not joking; people have died through excessive sexual stimulation), it will also provide the side benefit of inducing embarrassment in both of you. The value of such embarrassment is discussed

in the essay 'Embarrassment and Self-Consciousness' in the preceding section of this book.

We all have different limits and sometimes we do need others to pull us up. I know my doctor would have absolute fits if he knew the condition I sometimes dragged myself to work in when ill, when I should be home in bed. I've been out in the wind and rain, manhandling heavy pallets of goods whilst suffering with flu. It's just the way I am. But on such occasions, my wiser colleagues have sometimes saved me from my own obstinacy by insisting I return home. It's not just physical limits, you see. We all have our own limits of obstinacy too. All of these factors need to be borne in mind. There is no point in trying to understand your body better if you manage to kill it in the process.

Let me take an example from another part of the Work of the first head, namely posture. I recommend that an Initiate should practise holding a given posture for at least ten minutes at a time, allowing the body to become accustomed to it and the mind to associate with its symbolism, empowering it so that when adopted the psyche immediately enters a given mode of magical consciousness. However, when I practise the Dragon posture (kneeling down, buttocks resting on heels, hands on knees), I experience such cramps and pains that it is impossible for me to hold it for more than three minutes maximum. (This is good work; initially, I could hold it for less than a minute). I now find it comfortable enough for the first couple of minutes and can maintain it as steady as a rock, but then the pain kicks in and rapidly escalates. To continue beyond this point would be possible, but the associations made by my mind would then relate this posture to suffering instead of power. I therefore put everything I have into that initial two or three minutes, making them the best they can possibly be, then I quit the posture as the discomfort reaches

counterproductive levels. As a result, I instantly shift my mode of consciousness now when I assume the posture. So learn to know when you've had enough, never simply do what a book tells you to. Your experience and tolerances will differ from everyone else's and generalisations will never apply to everyone.

Let's briefly discuss the six exercises described in this section of the first head of the Work.

Walking could equally well be replaced with running or jogging by those with less time to spare. Some may even prefer to dance until they reach their limit. Remember that all of these suggestions are simply illustrations of the theme and you should adapt them to suit yourself and your circumstances.

Sleep deprivation can lead to all manner of health problems and should not be overdone in any case. I fail to understand how many of my work colleagues can continue to function, partying all night and crawling into work after three hours' sleep, their eyes like John Wayne's saddlebags. For the Draconian Magician in particular, a proper night's sleep is most important if we are to effectively use the dreaming side of the mind and keep the critical mental faculties sharp during the waking hours. So sleep deprivation should not be pursued until you literally drop. Once you can no longer function effectively and are continually starting to nod, you have ascertained your **effective limit**. Note this wording: you have attained the limit beyond which you are no longer effective and that is precisely what we are trying to discover. Sure, you could probably force yourself to stay awake even longer by pacing or taking huge quantities of caffeine, but you would no longer be effective, so it would be pointless. I will stress again that this particular exercise should be taken when you are off work for a few days and are at home, with no need

to drive. This is a good place to point out that none of these 'limits' exercises are intended to be repeated *ad nauseam*. Learn from them, then leave them alone for a year or two.

Fasting requires similar safeguards to sleep deprivation: it is bound to lead to weakness and possible dizzy spells, so wait until you're off work and away from the automobile. Fasting is a discipline which has long been associated with religious or mystic illumination, but don't overdo it. Don't do it often and don't do it for more than two days. That is a perfectly sufficient time to discover how well you cope with being hungry and any mystical enhancements due to altered body chemistry will be evident after twenty four hours. Any more than two days is excessive and unnecessary. If you suffer from an illness such as diabetes and are on a controlled diet, don't do it at all. Period.

Alcohol is a troublesome one for some people, as not everyone drinks. If you don't drink, then skip this. You don't **have** to do it. But if you do drink, then you should be aware of your limits. This test should be carried out with a few small measures over a specified time span, as suggested in *Apophis*, with a partner to monitor the results. Once your head **first begins** to feel light, you have reached your effective limit and should stop. If you become drunk, you have failed. The use of alcohol as a sacrament is evidenced in many cultures, such as the Germanic *sumbel* or Celtic hellraising habits, but the balancing point of inspirational ecstasy is a fine one indeed.

Finally, let's discuss orgasms. Going without for a week or two isn't going to hurt anyone, although it will produce notable changes in your mental and emotional state, especially if you opt to include sexual excitation without release in your practice. The opposite exercise, discovering how many orgasms your body can sustain, does include more

potential for harm, however. I must invoke common sense once again in this regard. The object of such an exercise is not to collapse in a stupor, nor to strain yourself to the point of cardiac arrest (don't laugh; it has happened). The object is to attain that state of warm, disconnected lethargy that is described under the Work of the second head as 'erotocomatose lucidity'. Go any further than that and you'll be fit for nothing, with any magical utility lost. For this is the key to these exercises: we are seeking to identify that point at which the body tips the mind into an altered state suitable for magical operations. Unconsciousness, seizure, intoxication or death do not constitute such states. Be cautious and exercise that common sense, which is so uncommon yet which magicians should possess in abundance.

For the record, I have personally practised all six of these methods. That doesn't mean that all of them will suit you. I knew when to stop and how to utilise the physical keys thus discovered. May you also do so. Remember that the body is considered a vehicle of pleasure by the Left-Hand Path, not a cur to be whipped and subjugated. Bear that in mind at all times. Don't be afraid to test yourself, but do not destroy yourself in the process.

Visualising / Activating the Postures

There are five postures described in *Apophis* under the Work of the First Head. As well as developing the necessary skills in body-consciousness appropriate to the Work of this Head, they can also be used in later ritual Work and are potent in opening and channelling the Elements when establishing the four quarters in a traditionally structured ritual. The following notes seek to enhance the practitioner's experience of these postures and open up some insights for their possible additional use.

The God:

The posture of the God (seated upright with knees together and hands flat on legs behind knees) is modelled upon the seated depictions of Egyptian Gods, in their very stiff, rigid poses.

This is a posture which is suitable for any meditative work, sitting still with the body quieted for long periods of time. It is also the first posture to be adopted if utilising them in ritual work. Its position is the centre, the place of rule and

sovereignty. The attitude is that of a Lord or Lady surveying your domain.

When adopting the posture, as your body adjusts to it, it is very important to adopt this right mindset as absolute Sovereign. Your Word is Law within the ritual chamber. The Universe bows to your Command.

You should see yourself as a being similar to the Gods of Egypt, stern and massive and impressive, unshakable, unassailable. As the posture 'locks' into place and the early twitches subside, you should visualise yourself growing in stature, expanding until the Cosmos is a speck beneath your feet. From such a position, you may Command what you Will.

The Sign of Set Fighting:

This posture is derived from Aleister Crowley's version of the Zelator grade sign, developed for his A.'.A.'. from the Golden Dawn original. The Initiate stands upright with his right arm raised up and forwards at a 45° angle, similar to a Nazi salute. His left arm is flung back and to the left, and his right foot advanced one pace ahead of his left.

The grade of Zelator is attributed to the Element of Earth, and this posture thus carries those associations within it. It is therefore a posture which is best assumed in the North of the working area and utilised in situations requiring an Earthy energy.

The attitude is that of the striding God, stepping forward to strike down His enemies. It is a very powerful and aggressive stance, bringing great force of strength and resolution to the Initiate. It can be used in Workings designed to overcome obstacles or break through obstinate blockages.

The Initiate should visualise himself in the God-Form of Set, noting particularly the black, bestial head, the bronzed skin, the forked tail and the mane of red hair. Then, as the posture 'locks', feel yourself expanding in size and might, towering over your situation, with strength to crush whole worlds into dust.

The Sign of Apophis and Typhon:

This posture too is derived from the Golden Dawn via Aleister Crowley. The Initiate stands upright and raises his arms vertically overhead, separating them to either side in order to make a V sign.

The posture is attributed to Apophis, the monstrous Dragon. In the Golden Dawn's original interpretation, the Serpent rose up and separated Isis from Osiris, thus attaining Mastery over the worlds of both the living and the dead. It is thus a sign of triumph and of victory and the Initiate's head should be uplifted and tilted slightly back to signify this.

The letter attributed to this sign in the Golden Dawn's presentation of the IAO Formula, was the central 'A', standing for Apophis, as the other two letters stood for Isis and Osiris respectively. 'A' is the Hebrew letter *Aleph* א, and in the Golden Dawn's system of codification, this letter signified the Element of Air. So the posture is best employed in the Eastern section of the working area, invoking Air and the forces of Victory.

As the Initiate assumes this posture, raising his arms overhead, he should feel that he is cleaving and separating the forces of conformity, the obstacles that oppress him. He is the blade that divides and cuts a way through. This is the action of the birthing knife, which in Egypt was sacred to Set,

its design based upon his forked tail, and was used to cut the umbilical cord, separating the newborn infant from its mother. So, as the arms are spread wide in the 'V' shape, the Initiate performs this cutting action, unfastening the ties that bind and opening the way for a new future. The head is then upraised in pride and determination, shaping that new future by Will.

The Dragon:

This posture has its origins in Yoga, particularly in Aleister Crowley's writings on the subject in *Magick*. The Initiate kneels down, with his back straight and his buttocks resting upon his heels, The hands are placed flat upon the thighs.

This posture is associated with the South, and with Elemental Fire, and can be valuable in raising energies in that quarter for appropriate purposes.

When the Initiate assumes this posture, he should envision himself as a Dragon squatting upon its haunches, filled with a potential energy, ready to launch itself into action at any moment. A great sense of building energy and potential always accompanies this posture when correctly performed, and this can be channelled into any magical Working that the Initiate is engaged in.

As a side note, I personally find this posture extremely painful, probably because I broke my femur many years ago. It rapidly becomes excruciatingly painful for me to sustain. But I have turned this into a positive advantage, filling that first couple of minutes of building pressure with such intensity that it becomes a tremendous engine of accumulated power. Always acknowledge your weaknesses and strive to turn them into strengths.

The Sign of the Snake Striking:

This posture is suggestive of a snake rearing up and swaying back, ready to lunge forward and bite its prey.

Since it is the most obviously serpentine of the five postures, it is attributed to the West and to the Element of Water, which is the direction and the Element which has been associated with Leviathan since time immemorial. In *The Satanic Bible*, this symbolic affinity is referenced under the description, 'The Raging Sea'.

The Initiate kneels down and raises his arms over his head, curving the hands forward, with hands pointing directly ahead, fingers rigid. He arches and curves his back and arms, swaying back and forth in a serpentine motion in order to collect and build up the energy levels, which can be directed through the outstretched fingers which represent the head of the snake.

He strongly visualises himself as the rearing serpent, his legs, trunk, head and arms morphing into the body of the snake while his uplifted hands become its head. A curious thing will happen, and he will find that the centre of his consciousness will start to shift back and forth between its usual roost in his head and his hands, where the snake's head is manifesting.

The fact that this is the only one of the postures which is not straight-backed and rigid, but involves curves and motion, gives it an interesting and different dynamic that needs to be explored experientially. It is a very important distinction.

Runic Postures:

The twenty four postures given in *Ægishjálmur* are each tied to the twenty four runes, each being the physical, flesh and blood expression of a particular runestave. As such, for those who take the time to study the curriculum and awaken the runes, these are tremendously powerful forces.

As you adopt each runestance, focus upon the shape of the stave. Reflect upon its meaning and envision how the invoked energy flows through that shape, and thus through your own body, being directed out into the world.

These postures, when you are familiar with them, are not simply meditational aides, but are keys to powerful operative sorcery, currents of Will which are projected as your body slips fluidly from one stance to the next in a sequence of Willed Change.

These simple considerations of attribute and meaning, coupled with visualisations and focus, will render the postures into powerful Workings of magic in their own right, instead of just useful little exercises to train the body and Will.

Vortigern's Tower

In Geoffrey of Monmouth's *Histories of the Kings of Britain*, it is told how King Vortigern the usurper attempted to consolidate his power by building a great tower atop a hill. But every time the tower was raised it fell down again. Vortigern consulted his soothsayers, who advised him that he needed to soak the foundation stones in the blood of a boy who had no father, believing that Vortigern could find no such person. However, Vortigern learned of the existence of Merlin, at this time a young lad, who had no mortal father, but had been sired by an incubus. Vortigern had Merlin and his mother brought before him, with the following results as recorded in the *Histories*:

“And when Merlin had hearkened unto all this, he came unto the King and said: “Wherefore have I and my mother been called into thy presence?” Unto whom Vortigern: “My wizards have declared it unto me as their counsel that I should seek out one that had never a father, that when I shall have sprinkled his blood upon the foundation of the tower my work should stand firm.” Then said Merlin: “Bid thy wizards come before me, and I will convict them of having devised a lie.” The

King, amazed at his words, straightway bade his wizards come and set them down before Merlin. Unto whom spake Merlin: "Know ye not what it is that doth hinder the foundation being laid of this tower? Ye have given counsel that the mortar thereof should be slaked of my blood, that so the tower should stand forthwith. Now tell me, what it is that lieth hid beneath the foundation, for somewhat is there that doth not allow it to stand?" But the wizards were adread and held their peace. Then saith Merlin, that is also called Ambrosius: "My lord the King, call thy workmen and bid delve the soil, and a pool shalt thou find beneath it and that doth forbid thy tower to stand." And when this was done, straightway a pool was found under the earth, the which had made the soil unconstant. Then Ambrosius Merlin again came nigh unto the wizards and saith: "Tell me now, ye lying flatterers, what is it that is under the pool?" But they were all dumb and answered unto him never a word. And again spake he unto the King, saying: "Command, O King, that the pool be drained by conduits, and in the bottom thereof shalt thou behold two hollow stones and therein two dragons asleep." The King believing his words for that he had spoken true as touching the pool, commanded also that the pool should be drained. And when he found that it was even as Merlin had said he marvelled greatly...

"Accordingly, while Vortigern, King of the Britons, was yet seated upon the bank of the pool that had been drained, forth issued the two dragons, whereof the one was white and the other red. And when the one had drawn anigh unto the other, they grappled together in baleful combat and breathed forth fire as they panted. But presently the white dragon did prevail, and drave the red dragon unto the verge of the lake. But he, grieving to be thus driven forth, fell fiercely again upon the white one, and forced him to draw back. And whilst

that they were fighting on this wise, the King bade Ambrosius Merlin declare what this battle of the dragons did portend. Thereupon he straightway burst into tears, and drawing in the breath of prophecy, spake...”

In the ensuing lengthy prophecy, Merlin identifies the dragons as symbolising the hosts of the Britons and the invading Saxons, fighting over the land of Britain. However, as is always the case in true prophecy, there is an underlying initiatory symbolism here which is very relevant to our Work today and which is imbued with the ferocious vitality of Draconian Magic.

The symbols of the tower, the pool, the hollow stones and the dragons are presented in pictorial form in the accompanying diagram. The sexual symbolism will be immediately apparent, with both male and female genitals implied in the diagram. On the one hand, the tower is reminiscent of the erect male penis, with the hollow stones as the testicles, containing the dragons as semen. On the other hand, the pool is the female womb, with the hollow stones as the ovaries, containing twin dragons for birthing. This sexual polarisation is echoed in the two dragons themselves.

The concept of Kundalini, the fire snake which lies coiled at the base of the spine and rises up the spinal column to flame within the skull is a familiar one from the eastern branch of the Left-Hand Path. Here we have a Western, Celtic version presented to us in symbolic form, with a subtle difference which is very pertinent to the western psyche. In the symbolism of Vortigern's Tower, there are **two** dragons, and these spiral up from the sexual energies which awoke them, travelling in a spiral pattern **around** the spine, locked in conflict, fire flashing between them as they arise into the

skull. In practice, the experience is identical in terms of results, but there are a few interesting philosophical considerations to take on board in the dual model. Not all of these will be spelled out in this article, but must be experientially sought by the Order Initiate.

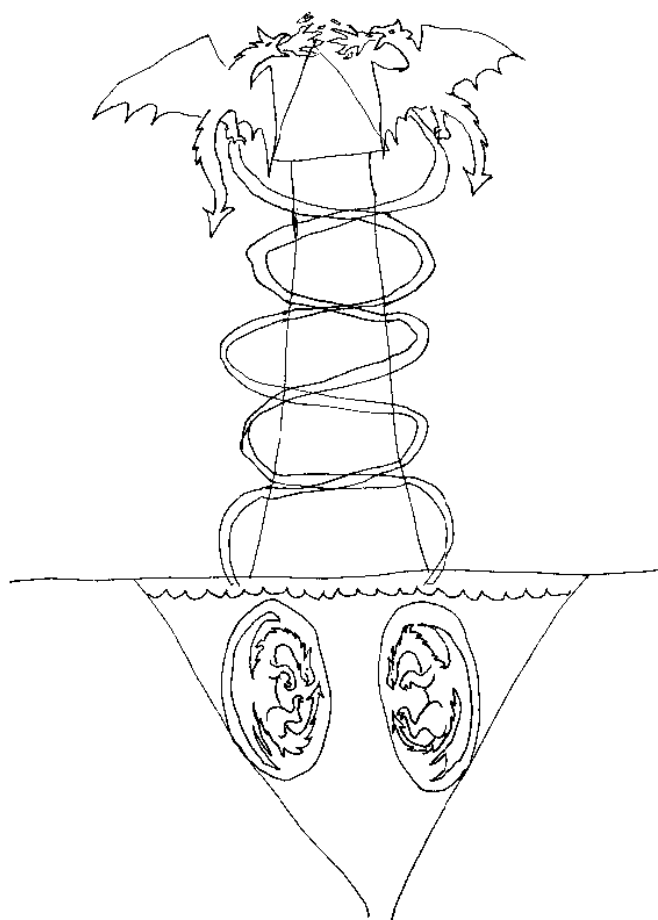
But here follow some points for consideration; there are others and it is my wish that Order members will discover and discuss these in the time ahead.

1. Consider what it means to have a Draconian energy manifesting in the genital region, rising in a spiral force up the spinal column and flowering in a psychic flame within the reptilian brain. Quite apart from the ecstatic experience, what does this mean?
2. For a start, this experience has its roots in the flesh, and in the generative and pleasure producing parts of the flesh at that. This immediately rates it as taboo by most 'civilised' moral standards. Well and good: dragons are not civilised beasts. Also, the sexual element identifies the experience as authentically Left-Hand Path, quite apart from other considerations.
3. Why two dragons? I believe this is due to that peculiarly European perspective of the importance of polarised forces, where initiatory truth is to be sought at both extremes instead of by following a calmer middle course. The raging, battling dragons are a dynamic powerhouse of magical potential. Their conflict is paradoxically balancing and empowering to the magician who can harness the tremendous tension between this interplay of opposing forces, tapping into it and directing it for his/her own ends. This power in potential is symbolically

expressed by the dragons' fiery breath.

4. The dragons soar free of the spinal column at the zenith of their flight and launch into the comparatively free and open spaces of the magician's psyche. Note that their means of egress is via the slumbering beast which is the old reptilian brain. This is why such potent Draconian magic is so appallingly dangerous; all of your hidden and buried fears and instincts, all of your concealed psychoses, will suddenly be ablaze with fiery power. Leviathan stirs in the deep places of the mind, and civilisation rocks on its tottering foundations. Be prepared to be cast down in ruin and reshaped by fire and rending claws... if you're lucky. Those who are sufficiently integrated to survive this ordeal in ecstasy and laughter rather than madness and terror will have all this power available to them.
5. Note that in the above three paragraphs I have again invoked my sacred triumvirate of Left-Hand Path virtues, which have been emblazoned on my banner ever since She took me as Her own: in paragraph [2], we have Eroticism; in paragraph [3], we have War; in paragraph [4], we have Sovereignty. Eroticism, War and Sovereignty: an antidote to the misery of centuries of faith, hope and charity.
6. There is of course a similarity to the twin serpents coiling around the *caduceus*, an old Mercurial [i.e. Magical] symbol. More to the point, perhaps, is the echo of the DNA double helix in this symbol as the dragons ascend their spiral course, spitting flame at each other. This links the Draconian symbolism of the piece with the building blocks of life itself. Food for thought.

VORTIGERN'S TOWER



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The Head of the Thunderbolt

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Stillness and Passion

Draconian Magic is not a Path that takes a middle course. Like the Serpent depicted on diagrams of the Tree of Life, which slithers hither and thither on its upward journey, looping across all thirty two paths as it does so, we seek to embrace all extremes and polarities. This is still a balanced and equilibrated approach, it is just that it finds its balance by grasping both poles at once instead of steering a course between the two.

When practising the mental training exercises under the Work of the Second Head, these techniques tend to fall into two polarised categories: the initial exercises tend to fall into a model of observing and then stilling the thought processes, whereas the later ones which engage the emotions and seek to bring them under conscious control, must do so by first fully experiencing and cataloguing those emotions. So we have a polarity between stillness and passion arising within the Work of the Second Head.

A skilled Initiate, one who observes these processes as they happen, will realise that identity arises through the interplay of energies as the actions of the mind and emotions span these two poles, moving back and forth between them as

the individual deals with life's challenges and everyday necessities. The clever Initiate can use this realisation to create some new and fascinating practices for the Second Head, but also to prepare the way for the process of Initiation into the higher Heads.

You may wish to use your awareness of this polarisation of technique to expand your repertoire of Second Head practices. For example, instead of stilling your thoughts, you may try to deliberately inflame and multiply them, scattering them into as many branches and fragments as you are able in an ever-increasing frenzy of intellectual excitement.

You may also try to still your emotions dead. Wait until you are in a time of great emotional arousal, such as when something is making you lose your temper, or filling you with joy. Then just cut the emotion off and become impassive. Literally stop your emotion, cut it dead. Monitor your feelings as you would your thoughts in the conventional exercises and quash any emotional response before it begins.

Another method of mental conditioning and training recommended by some Chaos Magic practitioners is the exercise of random belief. Write down six different belief systems in a list, such as, for example, Judaism, Catholicism, Islam, Buddhism, Atheism, Satanism. Number each one, from one to six respectively. Then at the beginning of each week roll a die and believe the faith corresponding to the number rolled. For that whole week, believe your chosen faith fervently and practise it fanatically, putting your whole heart and soul into it. Then on the following Monday, reroll the die and practise the newly selected belief with equal ardour, letting the first one go immediately and without regret (which should be a struggle if you have involved yourself in it passionately and faithfully enough.) Continue this selection of

beliefs for an indeterminate period. It will train your mind to (a) practise mystical devotion; (b) jettison ideas; (c) learn to condition and decondition your thinking at Will, learning the function of the *Valknutr*.

This process of deliberately conditioning the mind to believe certain things which we would otherwise hold to be false fervently for a specified period opens a plethora of fresh insights into the mind's structure and capabilities, for both good and ill.

For a start, you will learn something of the techniques of brainwashing and how absurdly simple it is. Repeat something often enough and in a straightforward, assured way, and the mind will accept it as true. This realisation will gradually make you more resistant to brainwashing or conditioning by others, as you will recognise the signs. It will also prompt you to explore very, very closely all of your most closely held opinions and perspectives.

It will also raise questions about mental health and stability and the way in which these things should be viewed and treated, once we realise that it is so very easy to trick the mind and bind it to a false, self-sustaining paradigm.

I have known magical Orders and spiritual groups who refuse entry to anyone who has any history of mental problems, whether depression, bipolar disorders or whatever. Their argument is that such people lack the strong mental foundation that is necessary for Initiatory Work.

Well, I have news for you. Anybody who has been able to peer through the veil sufficiently to have a genuine interest in magic and Initiation has experienced mental states which most would regard as 'abnormal'. The ability to shake off that mundane conditioning and see through the eyes of a visionary and an obsessive is an absolute, essential prerequisite for a successful magician. Those who deny this

are indeed in denial, hiding from their own Darkness. The great magical victories are won on the battleground of our sanity and mental balance, and those who are already veterans of this field of war may in fact possess the advantage.

I say this not because I have a personal axe to grind, but because I have seen heroic souls rejected when cowards slip through to hide under their magical duvets.

If we gain enough practice with the two distinct poles of mental activity: stillness / silence on the one hand and a rushing maelstrom of thoughts and perceptions on the other, we will gain experiential knowledge of how the sense of identity in the here and now manifests between these poles. The sense of being here now is caused by the tensions and interplays between the poles of mental activity / inactivity.

This experiential Gnosis can be used as a springboard into the Void, anticipating the Work of the Fourth Head. In Austin Spare's writings, there is reference to 'Neither / Neither' as a magical Gnosis. In the present example, this is our realisation that we – in our Essence – are not the mind; the mind is simply a manifestation out of us, it is not our origin.

In asserting that we are neither the stillness of the mind, nor its activity, we reach the Understanding already mentioned: that our sense of presence in the here and now is achieved through the interplay of the mind's poles. But this sense of being present is only our manifestation in this plane. If we are to discover our root Self, the Identity rather than the identity, we must now conceive the opposite of that present self, flinging our consciousness into the Void to touch the timeless Essence of I that abides there. This process of defining poles, seeking the point of interplay and manifestation, then catapulting back from this into the Unmanifest, is a certain means of acquiring Draconian

consciousness.

It will also be readily apparent if you choose to adapt the Second Head exercises to encompass emotions as well as thoughts, just how good a preparation and foundation these practices are for the Work of the Fifth Head, when Desire comes into its own. It is absolutely true that all of the Understanding won in the later Heads is founded upon the discipline and seeming drudgery of the daily exercises of the first three Heads. The more you put into the *Apophis* curriculum, the more you will get out.

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The Charm of Making

No Draconian Magician worth their salt can fail to have been moved and awed by Nicol Williamson's definitive portrayal of Merlin in the movie *Excalibur*, and the manner in which he summons the Dragon through repeated chanting of 'the Charm of Making'.

Merlin's descriptions of the Dragon and Draconian consciousness ("Gaze into the Eye of the Dragon and despair...") are also extremely evocative and the movie should be watched at least annually by every Order Initiate. It is a Draconian masterpiece.

The Charm has its origins in Wales. I am reliably informed that it appears in a Welsh grimoire, though I have not seen the grimoire in question, nor identified which one it is (though I know of a few possible candidates that I have yet to investigate). So if anyone knows the source and can point me there directly, saving a little time, I would certainly appreciate it.

In terms of practical magical use, I first encountered the Charm within the Temple of Set. It had been incorporated in a Working titled *The Albion Ritual* by Magister David Austen, who was a Priest of Set at the time he wrote the

ritual. But he wrote the words of the Charm phonetically, taken from the movie, so this doesn't help us when trying to investigate its meaning and nuances. The phonetic version utilised was: “**Anal Nadrach Oorthvoth Bethod Dulchee-El Jee-Envay**”.

The Charm in this phonetic form was used on several occasions in group rituals during my time in the Temple of Set, and every time it was used it was a very powerful experience. The Charm was used to invoke “Merlin, riding upon the Dragon's breath” during a combined ritual of the Order of Leviathan and the Order of Merlin on the occasion which marked my own Ordination into the Priesthood of Set. Later, it was used once again during an open air Working at London's Kew Gardens which was attended by the British Setians.

The Order of Merlin used to publish a quarterly newsletter titled *The Draconian Tablet*, which I co-edited, and this became host to a fascinating article by a member of the Priesthood who had attempted to reconstruct the Charm of Making in a meaningful Welsh form. An abridged form of his reconstruction and its meaning follows:

To translate Welsh into English requires some thought-for-thought transfer of words rather than any sense of strict word for word comparison. It is this process that this paper is about rather than limiting the power of the “Charm” by translating single words which tend to confuse one until a larger base of knowledge about Welsh is acquired.

The Charm speaks about the process of creation by calling such a process the ***breath of nature***. The Welsh words for such are “Anadl

Natuiath”. The Magician uses these words at the beginning of the Charm to address the universal fabric of all existence, both named and unnamed existences.

The Charm continues by compelling this universal fabric, or all that is nature, to comply with the Will of the Magician by speaking the Welsh words, *Ufudd-Dod*, which translates, in English, as obey or submit or “to be” obedient or submissive. By this the Magician places the creative process of the universe under his/her Will.

The Magician then continues the Charm by speaking the Welsh words, *Bedd Oedd*, which asks that something from the grave or tomb which was or were to now enter into this aspect of Making. This is asking for the old experience to assist the Magician.

The Magician next identifies what is being asked for from the grave and for what it is that was by speaking the Welsh words, *Doeth Ni*. Here the Magician is asking for the wise or wisdom to surface in order to answer the question for whom as identifying the whom as we.

Next the how is addressed by speaking the Welsh words *fyny fel* which tells this process to come up or upwards (as from the grave) where the ancient knowledge is stored from past experience and for what purpose through the Welsh word *fel* which means “so” or identifies the closure of the process by making it so or identifying the Magician's wants or Will thus

“Making” it so.

ANADL NATUIAETH UFUDD-DOD BEDD
OEDD DOETH NI FYN FEL

This is the version of the Charm of Making which was listed among the mantras suitable for Draconian use in *Apophis*.

The meanings underlying this Welsh Charm are certainly evocative, reminding me of the refrain from the 'Bornless, or Headless Ritual' which was so beloved of the Golden Dawn and Aleister Crowley (and which is, incidentally, one of the few authentic surviving rituals of a purely Setian origin from Ancient Egypt).

However, in more recent years I have discovered internet postings from a Mr Michael Everson which postulate an Old Irish origin for the Charm. This is highly possible, even if the Charm is recorded in a Welsh grimoire, as there was an Irish magical influence in Wales. The few Welsh ogham inscriptions are in Irish rather than Welsh language, for instance.

Certainly, Mr Everson's Old Irish reconstruction of the Charm is an excellent phonetic match for the Charm as spoken in the movie. This Old Irish chant is as follows:

Anál nathrach, orth' bháis's bethad, do chél dénmha

When reinterpreted in modern Irish this becomes:

Anáil nathrach, ortha bháis is beatha, do chéal déanaimh

The English meaning of the Charm of Making is:

Serpent's breath, charm of death and life, thy omen of making.

I think we can all agree that this is a very suitable and Draconian mantra.

Mr Everson breaks the meaning of the Charm down as follows:

anáI nathrach = breath of serpent
orth' bháis 's bethad = spell of death of life
do chél dénmha = thy omen of making

anáI = 'breath, breathing'

nathair = 'snake, serpent' (g. sg. **nathrach**)

ortha = 'prayer, incantation, spell' (loan word from Latin *oratio*)

bás = 'death' (g. sg. **báis**)

ocus = 'and' (here abbreviated to 's)

betha = 'life' (g. sg. **bethad**)

do = 'thy'

cél = 'omen, augury, portent'

dénmh = 'making, doing' (g. sg. **dénmha**)

It would still be pleasant to hold in my hands and see with my eyes the original source of the Charm of Making, but this research shows it to be an authentic Old Irish incantation wholly suitable to its use and portrayal in the movie. What is more important, it is wholly suitable for use in the Order of Apep.

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The Head of the Hyena

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Carpe Diem

The dagaz rune ☸ symbolises enlightenment won through the catalysing interplay of polarised forces. This enlightenment is dynamic and could not exist in a vacuum without the input of the forces that bring it into being. But having come into being it continues and develops so long as it retains its dynamism.

Picture a new lifeform, its mind empty and untouched, without thought. If it operates at all, it is purely upon instinct. But the forces of the outside world act upon it, pulling it this way and pushing it that way. An awareness of these conflicts and contrasts arises, followed by an awareness of personal identity between these contending forces and – bang! - self-awareness and consciousness are born.

This is the human equivalent of the Norse creation myth. The primordial empty mind may be seen as Ginnungagap, acted upon by the dualistic forces of Fire and Ice, experienced by us as day and night, light and darkness, heat and cold, hunger and plenty. As the awareness of these ever-shifting poles penetrates and meets within the psyche, consciousness suddenly explodes and the enlightenment of self-awareness dawns.

Dagaz ☸ may be broken down as | X | : the Gift of Odin - human consciousness - birthing between the poles of the world's processes. One interpretation of the mannaz rune ☸ is as the dagaz rune elevated upon extended poles. This would define Man as inspired consciousness walking within Midgard. Dagaz is the rune that ties us to both Odin and the world.

The Mystery of dagaz is thus the Mystery of polarised forces. The initiatory process of dagaz is that of Self-Creation between two poles (or this is how it is depicted in the glyph; in actual fact, we stand between a multitude of poles, which combine / interfere / nullify / amplify each other in a complex multi-dimensional matrix; it is not a simple dualistic concept). The Right-Hand Path philosophies detest this polarisation; they aspire to a unity, which is in effect a cessation of existence. The beauty and vitality of the Left-Hand Path is that it embraces the complex shifting poles of life and experience and the opportunities for consciousness and creation that these provide.

It will be noted that consciousness manifests between the poles, but is not itself a part of any of them. It does not manifest by taking a middle course, but by experiencing both poles simultaneously. The further we can extend in both directions, the more intense the sense of Self becomes. It will also be noted that the poles themselves are not static: they change. The lines of the dagaz rune trace a zigzagging course from dawn to dusk and back again, an endless metamorphosis. As long as it experiences another dawn, another dusk - basically, another Unknown, a new horizon of Runa - consciousness continues.

This pattern of consciousness inspired into activity by Odin is continued within Germanic lore in the later tales of Faust. By this time, Odin is portrayed as the Devil. Through

His influence, the ageing and powerless Faust, despairing of the failure of his book-learning to provide him with answers, is rejuvenated and goes out into the world, where he is ultimately enraptured by the Eternal Feminine - **Runa**. Incidentally, F.W. Murnau's film version of *Faust* is now available on DVD and is highly recommended; it is an incredibly evocative piece of early cinema.

The polarising effect of dagaz on the magical path can be discerned throughout the medieval grimoires, in their underlying patterns if not in their substance. This is perhaps most clearly evidenced in Macgregor Mathers' favourite, *The Book of the Sacred Magic of Abra-Melin the Mage*. In this, the magician can only attain the 'knowledge and conversation of the Holy Guardian Angel' - or consciousness of the Wode-Self as we would put it - by simultaneously invoking the Princes of Hell. High peaks require deep valleys. Great thoughts require great deeds.

In his book *The Outsider*, Colin Wilson discusses those who feel apart from the crowd, those who can see how hollow, meaningless and artificial the lives of ordinary human beings are. He argues that there can be no return to the mass mentality for the Outsider; he has seen too deeply and knows too much. Instead, if he is to cease being a disaffected and depressed outcast, he must become something altogether new. Wilson argues that the solution and the key to the Outsider's metamorphosis lies in the ecstatic experience and in the experience of extremes. But his analysis, thoughtful and worthwhile though it is, is nothing new. It is illustrated before us in the dagaz rune: the new day of ecstatic consciousness dawns in those who push themselves to their limits, who dare to go to the edge. The answer to the Outsider's problem is the ecstatic apprehension of Self and following the heroic path.

Dagaz exemplifies the Northern spirit and illustrates clearly why Middle-Eastern salvationist religions are totally alien to the European psyche. We cannot be simply 'saved', there is no cop-out clause. The very things that we struggle against are the things that give us the strength to achieve our maximum potential.

Of course, it can be difficult to lead the heroic path these days. We are bound and restricted by the nanny state and there remain few frontiers to discover. But we each have our own personal limits to test, our own unknowns to seek out, our own visions to follow. But the serpentine path of dagaz is hard and uncertain. We must dare, and daring is hard. We are taught to not dare. But ... to hell with it! Up and at 'em! The dawning of the light of ecstatic consciousness is tantalisingly there, at the limits of your own ability. Seize the Day.

A Draconian Alphabet

On the weekend of 26th - 27th February 2011, a few members of the Order of Apep met in the North of England to discuss matters central to the Order and to accomplish a Working which had been devised for the occasion by Steve Armstrong. This Working was carried out simultaneously by several Order members who were not able to be present at the meeting. Its purpose was to discern a new Vision of the Dragon-God, possessing a specific resonance with the Sixth Head.

Some insights into the Sixth Head have indeed been forthcoming, but one thing which crystallised in my own mind is highly pertinent to the Third Head, with its focus upon the ritual and processes underlying magical practice. I have long wanted to devise a purely Draconian symbol set for magical use within the Order, a Draconian 'alphabet' if you like, which could be used for codification, numerology and sigillisation purposes. I had been musing upon this for a long while, planning the future compilation of a Draconian Grimoire. But during this weekend's Work, the sound values and structure of the sonic keys of Draconian Magic came rushing together for me, and the glyphs for the letters soon

followed. This is only a symbolic structure for the magical system to follow, and I record it here as an introduction for those bold enough to experiment on their own pending further 'official' development.

There already exist several magical symbol systems and letter arrangements which are very well suited to Draconian Magic, of course, and this will remain the case. The foremost of these is English, for it is the language with which any reader (assuming a largely English-speaking readership; other readers should substitute their own mother tongue for English) is most familiar. It is the language in which we 'think'. As such, it has both huge benefits and some hindrances in magical use. On the plus side, it has already plumbed the very depths of our subconscious and is recognised there by virtue of long use, so any impassioned invocation in English (and the passion and vehemence is of utmost importance to carry your meaning, no matter which language is used) stands a good chance of getting through. But on the negative side, because we are so accustomed to it, it can be very easy for us to lose our sense of its music and beauty and rhythm and become lost in its mundanity instead. You truly need a poet's soul when using your mother tongue in magic.

The second magical linguistic system associated with Draconian Magic is that of the runes. These and their attendant mythology have already been fully integrated into Draconian Initiation in the book *Ægishjálmur*.

It is my hope that I will one day be able to integrate the Celtic ogham characters and mythology into the scope of Draconian Magic in like manner, but this task will require a lot more thought and research first. I will probably have to conduct a thorough study specifically of Celtic Dragon myths and folktales first.

I have often commented that Enochian Magic and the Enochian letters, with their hooked and taloned outlines, seem purpose made for Draconian use. But here again, although I am actively working toward an Enochian Seven Heads curriculum, the amount of work and codification before this can be properly done is enormous. It will happen, though.

The following Draconian 'alphabet' is not offered as an alternative to any of the above; it is not intended to replace them. Indeed, its use is specifically intended to be restricted to certain precise situations. It serves two main purposes:

1. It is an expression of pure Draconian Magic, obtained through a Draconian Magical Working. These glyphs have been envisioned by the Eye in the Void. There is a special power in the things you draw forth into manifestation yourself.
2. These glyphs are exclusive to the Order of Apep and the Initiates of its Draconian Circle. They are to be used only in Draconian Workings. They can be used to create specifically Draconian sigils. This exclusivity is very important in magic.

As with Enochian, there are 21 letters in our Draconian alphabet. This is a powerfully Draconian number, and one reason why Enochian too is so resonant with our curriculum of Work. 21 is 3 multiplied by 7. The importance of both of these numbers is made clear in *Apophis*, where the significance of the triangle is explained, especially the thrice three angles of the Order Seal. The significance of 7 lies in the number of Heads, of course.

So we have three groups of seven letters each: three verbal expressions of each Head; or, each Head expressed on three different levels of Being and resonance.

The arrangement of letters I came up with is as follows:



To begin with, I divided the 21 letters of the Latin / English alphabet into three groups of seven letters each. (For these purposes, I and Y are considered the same letter, C and K are considered a single letter, G and J are considered a single letter, and U, V and W are considered a single letter. All of these letters were interchangeable with each other in classical Latin use, and also in Latin-derived magical codes, such as Enochian.)

The first group I dubbed the Letters of Claw. These letters relate to the Initiatory Work of the first three Heads, the Dragon as a Beast, raising itself out of the slime as it begins to grasp its abilities and potential. These letters embody sorcery on a very physical and down to earth level. This row is Sigurd slaying Fafnir and donning the Helm of Awe. The letters used are all rather hard or abrupt, being

clear defining marks in speech, sounds which ground and solidify.

The second group are the Serpent Letters and they have an affinity with the Initiatory Work of the Fourth Head, the Opening of the Eye in the Void, in which the consciousness begins to Understand its own nature and the nature of the Cosmos which surrounds it. The mind gains its first glimpse of the Unmanifest, the yawning Abyss of Ginnungagap. These letters control the binding and loosening of reality. This row is the Dragon Within (Sigurd enlivened and awakened by the Blood and Venom of Fafnir), looking out and seeing its reflection in the Dragon Without (Jormungandr, the Midgard Serpent, who defines the boundaries of the manifest Universe). These letters are all sibilant or 'clicky', suggesting the hissing of a Serpent.

The third group are the Letters of the Void, and they are aligned with the Work of the Fifth, Sixth and Seventh Heads. They represent the Dragon who swallows the Sun, devouring time and space, and rising in ascension over a Remanifest Universe. This is Nidhogg, the gnawer at the roots of Yggdrasil, the eater of the dead, who rises on his wings after Ragnarok, the Dragon Dark transforming into the Serpent Bright. These letters are keys of destruction and re-creation. For these, the most sonorous, vibratory sounds were required, namely the vowel sounds, plus M and N.

The letters within each of the three groups are arranged according to the order in which I intuitively felt they resonated with the Seven Heads in their sequence. Try the sound values for yourself and see how you feel about that.

The letter shapes are drawn as they came to me, quickly and sharply, without hesitation. Only one has been modified since the initial Working, to improve the aesthetic effect. It will be quickly evident that the letters are all curves,

spikes and hooks, suggestive of Serpents and Dragons, and are most conducive to the creation of sigils

These letters are designed to be used for fun and for atmosphere, to evoke the knowledge of a purely Draconian inspiration. There is no 'language' behind them other than that of English. They are not intended to replace runes or Enochian or any other magical code. They are intended mainly for sigillisation of a uniquely barbed and picturesque kind.

It then amused me to devise three distinct numeric codes to go with these letters, numbers which could be applied purely to English words and phrases to reflect Draconian values and explore numerological concepts from that perspective.

The first number system is thus the 'Claw' system and defines the manifest essence of a word, the way that it expresses itself in concrete terms. This is achieved by simply allocating the numbers 1 to 21 to the letters in sequence:

B	D	F	G	R	T	Q
1	2	3	4	5	6	7
F	H	X	S	L	K	Z
8	9	10	11	12	13	14
U	I	E	O	M	N	A
15	16	17	18	19	20	21

The second numeric sequence, the Serpentine, expresses the progressive leaps of consciousness and perception of other-dimensional reality which occurs when the Eye is Opened in the Void. This expanding vision is

expressed thus: the first row is numbered 1 to 7; the second row is twice 1 to 7 (i.e. 2 to 14 counted in twos); the third row is thrice 1 to 7 (i.e. 3 to 21 counted in threes). This explores the potentiality of the word / phrase in multi-dimensional terms:

B	D	F	G	R	T	Q
1	2	3	4	5	6	7
F	H	X	S	L	K	Z
2	4	6	8	10	12	14
U	I	E	O	M	N	A
3	6	9	12	15	18	21

The final numeric sequence, that of *Zain* (see *Apophis* for an explanation of this concept, which is the sum and total of All-Potential, Everything and Nothing, Everywhere and Nowhere, Everywhen and Nowhen) is an expression of the quantum leaps that may occur in magical manifestation and Understanding. It is a declaration of the tangential tantra (again, see *Apophis*, or the section on Loki in chapter 8 of *Ægishjálmur*) which accompany high level magical phenomena, unpredictable but fascinating. The first row expresses the number sequence 1 to 7; the second row is the first row squared; the third row is the first row cubed.

B	D	F	G	R	T	Q
1	2	3	4	5	6	7
F	H	X	S	L	K	Z
1	4	9	16	25	36	49
U	I	E	O	M	N	A
1	8	27	64	125	216	343

The method of use is the same as that in other numerological systems, where the values of the letters of a word or phrase are added together to generate a total. There are then presumed to be hidden, occult links between words and concepts which share the same numbers.

It would be fascinating to compile a long list of meaningful names, words, phrases and their numbers according to these methods, but time has not yet permitted such a compilation. It will follow in due course, no doubt, as I will be returning to this subject in a planned future work.

In the meantime, we may use my name as an example of the three types of numbering.

$M+I+C+H+A+E+L+K+E+L+L+Y = ?$

By Claw:

$19+16+13+9+21+17+12+13+17+12+12+16 = 177$

By Serpent:

$15+6+12+4+21+9+10+12+9+10+10+6 = 124$

By Void:

$$125+8+36+4+343+27+25+36+27+25+25+8 = 689$$

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The Head of the Serpent

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Bridging the Void

In both *Apophis* and *Ægishjálmur* much is made of that all-important process which is termed in the Order of Apep, 'the Opening of the Eye in the Void', the central and defining feature of the model named the Magic of the Void. This is the moment of integration between the conscious identity of the Initiate and the Dragon Within, as applied to practical results sorcery. This essay seeks to elaborate further upon this essential magical mechanism.

To briefly recap, the Magic of the Void is derived from the Order Seal:



This Seal represents the focus of Draconian consciousness at its centre. This awakened consciousness perceives all, gazing out upon the manifest Universe (the surrounding ring). These two polarities of Eye / Circle may be viewed as Hadit / Nuit in Thelemic philosophy. Between

these two extends an infinite and eternal, yet dimensionless and timeless Void of All-potential (the Ginnungagap of Northern lore, or Crowley's 'Great Outer Abyss'). Here are the foreshadowings and echoes of everything that has ever been and everything that will ever be, in seed form, along with everything that never came to pass, every possible past and future, those things that may not ever be... everything that can be conceived of in the magical mirror of imagination is here.

The Initiate seeks to focus his Eye upon the possibility he most Desires and then send a lightning flash of Will across the surface of that magic mirror of imagination, causing his chosen vision to reflect upon the surface of the surrounding ring, bringing it into manifestation in the world. In order to activate his Vision in this way, he must bridge the Void between the Eye and the Circle. For that one blindingly ecstatic, orgasmic second, Hadit and Nuit must become One, allowing Them to fornicate and give birth to this new Creation in the world.

As described in *Apophis* and *Ægishjálmur*, the Initiate must formulate his Will in a triangulation of elements. The first point will always be himself as he stands in relation to the situation; the second point will be the Other, the expression of that which he Desires; the third point will envision the Remanifestation, the successful manifestation of his Desire, the first two points triumphantly brought together.

For example, in a simple ritual to boost cash flow, the Initiate would first envision himself; he would then envision money, spending power in all of its forms; finally he would envision himself with his wallet full, his cheque book fat and his bank cards flashing. All three states must be held firmly in the Initiate's imagination simultaneously.

It is possible to practice the Magic of the Void purely

in a meditative state of altered consciousness, and it is indeed advisable to learn this skill so that powerful results-oriented magic can be carried out within mere minutes wherever you may happen to be. But there is still room for those who enjoy their ritual expressions to indulge in them.

For instance, the Initiate may carefully delineate the three points in a ritual foreplay, employing artwork or photographs, symbolic representations, chants and invocations, until each point of the triangle of manifestation is perfectly clear in his mind. In its operative essence, Draconian Magic is very direct and uncluttered, but once you have grasped the simplicity of that essence, you may dress it up as ornately as you choose: whatever best helps you express your own Vision and Will.

Once the three points of the triangle of manifestation are clearly established, by whatever method, within the imagination of the Initiate, he must strive to become aware of the Void, the gulf that spans between the points, separating them like a yawning Abyss. The points, whilst remaining absolutely crystal clear, must be seen to recede and be dwarfed by a vast emptiness that lies between them, an emptiness that is paradoxically charged with the potential of All-Becoming. This is the Night of Pan, whispered of by Crowley.

The Initiate now seeks to open the Eye in that Void, seeing all three points and the vast expanse of potential and possibilities that lie between them, the currents that flow back and forth (symbolised by the lines of the triangles in the Order Seal). Once the Eye has been Opened, he must extend his Will until he bridges that Void with his own sense of the Is-To-Be, shaping the future to match his wishes.

This bridging may be achieved in several ways. The most simple and direct, which every Initiate should aspire to

master, even if they use more traditional ritual methods when they can, is simply to hold the Vision clear, with building passion and expectation, until the three points come crashing together in a union of consciousness and bliss, no longer separated but fused into a single entity by the magician's spell.

But this bridging moment may be stimulated and achieved through application of traditional magical methods, such as ever-intensifying invocations, or an evocation, or the chanting of mantras and charging of sigils. But at the critical moment, the result will be the same as the Abyss is crossed and the results made manifest.

That moment of actualisation is best described as a mental and spiritual orgasm. It is a moment of utter bliss and ecstasy that floods through the Initiate's entire being. There is simultaneously an experience of outrushing and inrushing as the Void is bridged and the three points of the triangle of manifestation become One in the ecstatic consciousness of the magician. Like any orgasm, this state of consciousness lasts only moments and may bring tiredness in its wake, but the magician must then 'let it go' and return to earth, knowing that his magic is done.

This ecstasy is caused by the magician's Will causing an alignment of all the various parts of Self and inducing a resonance in the world outside the Self. For that brief moment, the whole of reality is destroyed utterly and then recreated in a subtly changed form. This is a Mystery of the Seventh Head.

Given the emphasis upon ecstasy and bliss, and likening the critical moment to orgasm, this Magic of the Void does indeed lend itself very well to sex magic practice for those who enjoy such things. Personally, I've always preferred to enjoy sex without the distraction of sorcery (and

vice versa), but each to their own, eh?

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A Journey Into the Void

The best way to Understand the Void is to experience it. The following brief ritual Working is intended to give a glimpse of the Void to all, showing the potential of the Magic of the Void model. This Working is carefully structured for use by those who have not yet commenced Work with the Fourth Head, but who would appreciate a 'sneak preview' of the perspectives and insights that the Awakened Serpent offers. As such, it is not as dramatic or climactic as the realisations and inner changes that occur with authentic Fourth Head Work, but it approaches closely enough to inform an Initiate of the direction in which they should be moving.

1. Spend a few minutes sitting silently in The God posture, allowing your mind to clear of everyday concerns. make your breathing steady, deep, regular and slow.
2. Light a black, red or white candle, or a lamp with a suitably eerie appearance.
3. Stand and stretch your arms out, in the form of a cross. Say: **“It is my Will that I may peer into the Formless Void and behold there the face of the Self I shall**

Become. Even so shall I hear the Voice of my God.”

4. Move to the North and stand in the Sign of Set Fighting. Say: **“Mighty Set, Lord of the desert lands, where the Serpent dwells. Yours is the Eye which can withstand the mesmerising stare of Apep. Draw aside the Veil and let me gaze upon the Empty places this day, seeking the Strangeness which is there.”**
5. Move to the South and kneel in the posture of the Dragon. Say: **“Babalon, Holy Harlot, Queen of Heaven. Look with favour and lust upon me as I kneel here in pent-up energy and passion. Let the Flame of my Desire burn through the Void, igniting possibilities, bringing my Will into manifestation.”**
6. Move to the West and assume the Sign of the Snake Striking. Say: **“Hail Leviathan! Hail to the Ancient Serpent! Hail to the Stooping Dragon! Vast, immeasurable and ageless, You coiled through the Void before the worlds were made, You were before time and space were conceived and they are Yours to devour as You will. My Eye is as Your Eye, ageless and apart. I shall open this Eye in the Void and behold Your scales as You brush past in the Darkness, each scale upon Your hide a Cosmos awaiting its turn.”**
7. Move to the East and assume the Sign of Apophis and Typhon. Say: **“Hail, Morning Star, rising in the East. Self ahead of my self, Guardian Dæmon, foreshadower and manifestor of my own future, declarer of my Destiny. I invoke you, the Striding God who ever Comes Into Being upon the furthest horizon. Always You are before me, never will I reach You, but Your footsteps in the sand are my sure guide, the echo of Your Voice is my truest advisor. Be with me and extend my Will into Being, Holy of Holies.”**

8. Return to the centre, facing North, and draw your arms wide apart, opening the Veil between worlds. Chant the Charm of Making until you feel the Draconian consciousness entering this reality and elevating your own: ***“Anál nathrach, orth’ bháis’s bethad, do chél dénmha”***.
9. Raise the Grail, which should contain a sweet, pungent, rich, red liquid (cherry brandy is ideal). Hold it overhead and say: **“The Grail contains the moon-blood of Babalon, fortified by the Will of Set and mingled with the Venom of Apep.”** Concentrate upon these three Essences mingling within the chalice. Then say: **“Behold, I partake of the Essence of my Gods.”** Drain the chalice and take time to feel the alcoholic warmth and inspiration of the fluid coursing through your body.
10. Say: **“It is my Will to enter the magically charged Void, Ginnungagap, there to Open the Eye of the Serpent and to perceive All-Potential through Its gaze.”**
11. Spend a few minutes gazing intently at the Order Seal, meditating upon its Mysteries and the Magical Keys concealed within its design.
12. Now begin to formulate the Triangle of Manifestation in your mind. If you are of a ceremonial persuasion, this can be represented in your Chamber by a real triangle, complete with names, etc. The first point is yourself as you now are, but full of fervent aspiration. The second point is your Higher Self, the Self ahead of self, who you invoked earlier. The third point is you once more, but now you are radiant, filled with the wisdom, insight and foreknowledge of your Higher Self.
13. Now feel the enormous gulf that separates these three points. Keenly appreciate the distance between them, as a yawning chasm. Clearly see the Abyss in your

imagination.

14. Whilst keeping your awareness of the three points focused and clear, allow the Draconian consciousness to arise within you, taking shape as a vast Eye which takes shape in the centre of the Void. This Eye is capable of perceiving all of the limitless strands of possibility that are latent within the Void.
15. Keep your perspective focused **within** the Eye and **upon** the three points of the triangle. You should be aware that your Deep Mind is scanning the Void for those possibilities that will draw the points together and manifest the Desired result. You should not strive to do this consciously. Just keep your focus and wait patiently for it to happen. You may decide to assist this process by visualising a pre-designed sigil, or staring into a representation of the Void, such as a magic mirror (I often use an obsidian egg).
16. There will come that critical moment when the points seem to come rushing inward, fusing into one inseparable point, whilst the Eye seems to go rushing outwards, expanding beyond the limits of the Universe. This will be an intense moment of ecstatic joy. Your body may tremble and feel faint in consequence. Like an orgasm, it will last mere seconds before your conscious awareness begins to reassert itself, but also like an orgasm it will be unmistakable when it happens.
17. As the magical moment fades and your consciousness returns to its normal state, let the Desire go. Know that the magic has been wrought, that you have gained the wisdom and insight you sought, and let it go, stop thinking about it. You will find all sorts of valuable insights bubbling up into your mind over the next few days as a consequence of what you have done. Heed them and act

upon them.

18. Reach out with your arms and draw your hands together, as if closing the Veil between worlds.
19. Say: **“Hail Set! Hail Babalon! Hail Leviathan! Hail to the Self ahead of my self! (You may use this Being's name if you know it.) I have gazed into the Void and Worked my Will, through the power of the Black Flame.”**
20. Extinguish the candle or lamp.
21. Stamp your feet or clap your hands to 'earth' yourself properly.
22. Say the closing words: **“So It Is Done!”**

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Zen as a Weapon **by Steve Davies**

I don't know about you but I own far too much occult tat-
"magical bling" a working partner calls it (and he's as
guilty as I am)- too many misspent years working within
the Thelemic/Chaos paradigms- "so many gods, too little
time!" Frankly sometimes it's good to strip it right down to
basics and ask what all this effort and attention is really for.
We need the Magic of the Void.

In *Apophis* Michael Kelly maps out a magical
working that is both stark and striking. Built upon his work
and past leadership of the Temple of Set's Order of Leviathan
he challenges us to question how we will really work when
faced with the yawning potentiality of primal chaos (Apep).
When the eye of the dragon is staring you down, is your
pseudo-masonic choreography going to meet the mark? Via
the working of the Void I think that Michael is highlighting
something of critical importance both in terms of the true
nature of magic, and how we as practitioners withstand its
rigours. The contemporary occult scene seems rather strong
on its espoused aim of "To Dare and To Will", but is arguably
rather weak in the "To Know and to keep Silent" department.

This working and the minimalist aesthetic that it embodies resonated deeply with my own struggle to stay on the path. In my 15 year journey as a magical practitioner I have sought to maintain a silent mindfulness based practice at the heart of my endeavours as a means of both keeping balance and in seeking gnosis of a deeper nature. What follows are some reflections on and examples of how such technologies can be utilized in seeking the Great Work. To use such tools doesn't necessitate a fleeing from desire, rather one can use them in a more tantric fashion in seeking to embrace longing so as to transmute and alchemically refine it.

Working in a Zen Hearth.....

One of the ways I have sought to bring together my own desire for both a profound stillness and the transformative path of magic has been via my involvement in the hearth of Odin the Wanderer.

The small number of us who meet to celebrate the turning of the year are moved at a profound level by the weightiness of the Northern aesthetic- its emphasis on honour, its sparseness and sense of stoicism - the Gods, Goddesses and Wights that we honour and follow are clearly within the Northern Mythos- for us meeting on the land this makes sense at a primal level. Now this is all sounding fairly normal for anyone who has been to a blot or a hearth before, but what one might be struck by is that we don't say a lot! We spend most of our time sitting down and we also (gasp) spend some of our time laughing.

As to the 'how', we deem what we are doing as being Zen related. Zen is the Japanese translation of Chan which in turn is the Chinese translation of the Sanskrit Dhyana i.e.

meditation. Meditation can mean many things but I think the ideas of mindfulness, awareness, wakefulness and quiet receptivity are at the heart of the experience I am pointing to. In practice this means that after acknowledging the elements and directions and welcoming the Gods, Goddesses and Wights, we spend most of our time listening both to the inner stirrings of ourselves and to the spirit of place. For us this echoes the ancient practice of “uta seti” or sitting out when the wisdom of the ancestors and spirits of place were sought. As the practitioner seeks to rest their attention with the physical sensation of the breath, a spaciousness of consciousness is possible- a personal ginnungagap where the stirrings of new realities can be sensed.

In *Havamal* 138 Odin speaks of “giving Self to Self” during his seeking of **Runa** on the World Tree. Similarly for the Northern mystic seeking to utilize mindfulness techniques there can be the creation of a space where outdated “certainties” can be shed so that Remanifestation can occur. For those seeking the Draconian path this does not mean the abandonment of Self, rather it opens up new vistas of potential becoming.

The Wisdom of *MMM*.....

The concept of mindfulness practice being used as a foundational practice is not foreign to either its Buddhist or Hindu origins. This can be seen in the Buddhist use of Samatha Vipassana as a preparation for entering the deepest levels of absorption or Pantanjali’s stages prior to the experience of Samadhi. So the western magician can be equally pragmatic as they pursue the Great Work.

The Illuminates of Thanateros in their training

syllabus *Liber MMM* demand that the novice keep an unbroken record of their magical practice for a minimum of six months. Central to *MMM* is the cultivation of stillness and single point concentration. This seems hugely wise to my mind and perhaps reflects that at the centre of the chaos star is a still point which the magician must first cultivate before they can move in a direction in keeping with their Will.

I have already attempted to describe how the Zen Hearth sought to use mindfulness in seeking to develop states of greater shamanic receptivity but I think that the ways that mindfulness can be utilised are manifold. A magical colleague of mine was wryly reflecting that some of his best ideas for things came to him when he was supposed to be focused on his breathing. We reflected together that the meditative state tended to allow great access to the unconscious mind given that the usual cognitive filters were less in place.

One specific piece of work that I undertook in order to further investigate the magical use of mindfulness practice was the “Kaozen” rite. During classical mindfulness practice the practitioner seeks to maintain awareness of the breath and as distracting thoughts are noticed they are acknowledged then let go of so that the attention can be brought back to the breath. In contrast to this the magician in the Kaozen rite seeks to classify the material arising by mapping it onto the categories provided by the Chaos star. Once the arising material has been noted within the 8 sub-categories of magic: Purple for sex magic, Blue for wealth magic etc (see Pete Carroll’s *Liber Khaos*) then the daring psychonaut can decide how to respond to this gnosis bubbling up from their unconscious. They may choose to develop a piece of magical work as an outworking of these desires or alternately they may decide on magical activity that balances the material arising- “Hey, enough of all this red war magic thinking, it’s

time for some green love magic!”

What this points us toward is that mindfulness practice as a weapon in the hands of a Draconian Gnostic becomes a means for accessing and listening to the whole Self. In the working of the Void outlined in *Apophis*, Michael notes the critical triad of Self, desire and outcome and the role that engaging with the Void has in seeking the desired outcome. This is a key insight in helping us listen to both ourselves and the situations we are seeking to transform; by doing this we are able to find the fault lines at which we can direct our energy.

In conclusion I can’t help recalling the Taoist tale of Chung Tzu where a butcher with a perpetually sharp knife is asked how his blade is maintained- for him it’s simple: in being attentive to the Tao (the flowing Dragon if you will), he finds the points of least resistance where the meat seemingly falls from the bone. In our hands Zen becomes a weapon!

Seek the Mysteries!

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**The Head
of the
Raging Lion**

APOPHIS: Omnibus Edition

The Remanifestation of the Ego

Some of my comments in the chapter of *Apophis* which details the Work of the Fifth Head are probably the most controversial in the whole book. Contrary to the teachings of almost every teacher who has gone before me (including most of the Left-Hand Path ones, with the notable exception of Anton LaVey), my counsel is that having risen consciousness to an exalted state, having broken the bounds of personality and societal programming, having opened the Eye in the Void and perceived the expanse of Infinity, Eternity and Neverwhere / Neverwhen through its gaze, the most urgent thing for the Initiate now to do is reawaken the ego he has transcended.

To many, this advice must seem to be madness, a retrograde step. Quite the contrary. It provides the Initiate with a clear and purposeful way forward. Bear in mind that the processes of the first four heads have already purged the ego of its conditioning. The consciousness of the naked Self has already been awakened. This point – when the Eye in the Void opens – is the Ordeal of the Abyss spoken of by Crowley; it is the experience of ZAX, the Tenth Æthyr. Make no mistake that in our Order's symbolism, Apep is Choronzon.

The choice that now lies before the Initiate is whether to ultimately follow the Left-Hand Path or the Right-Hand Path. Let's take time to consider what this choice actually entails at this elevated stage.

There are actually four shades of choice which are habitually made here, not two. I am going to define them as follows, ranging from the most purely Right to the most purely Left. If the honesty of my labels offends you, substitute your own:

1. True Right-Hand Path:

The Right-Hand Path Initiate (such as the Buddhist) seeks the extinction of Self. The ego is left behind on the shores of the Abyss, abandoned for ever. The Right-Hand Path Magister then makes every effort to close the Eye once again in an act of permanent Self-annihilation. In actual fact, the Essence is dispersed throughout the Void and the potential for Remanifestation remains as an unshakable magical Law.

2. Half-Arsed Right-Hand Path:

This is the path of most religions who profess themselves Right-Hand Path. Most of the followers of such creeds simply pay lip service to their beliefs or follow them blindly and without any philosophical struggle on their own part. For such, they never come near the Eye in the Void. It neither opens, nor is its existence suspected. They pay lip service to the greater good and the worship of their god, but remain slaves of the ego, the higher faculties unawakened. Those few who do open the Eye believe it to be a demonic abomination (as, by certain formulae, it is) and reject it loudly, falling back into the unawakened ego, but haunted by nightmares which compel them to inflict suffering upon others as punishment for their own

inadequacy.

3. Half-Arsed Left-Hand Path:

This is upsettingly familiar even among those who do their utmost to live according to the principles of the Left-Hand Path. Any Left-Hand Path magician worth his salt will sooner or later stand upon the edge of the Abyss and behold Leviathan staring back at him. Some few I have known turn their backs in fear at this point and try to retreat, but once seen it cannot be forgotten and they are invariably drawn back again to stand upon the precipice, often for years. The true Initiate will revel in the immensity of the Mystery of Self and Not-Self and will launch fearlessly into the depths of his own inner Hell, opening his own Eye in the Void and Becoming a Black Magus. The problem that then arises is that so many of us – yes, even **us** – still carry the vestiges, the guilts and the attitudes of our Christian indoctrination within us, even though we swear that we don't. Thus, so many of the Black Magi succeed in opening the Eye in the Void, only to then renounce the 'lower ego' altogether and live a life professing piety. Their intent remains true, their magical prowess is not diminished, but they are only half the God they could be and should be.

4. True Left-Hand Path:

This follows the previous course until the Eye in the Void has opened. But this Initiate – a true devotee of the Stooping Dragon – does not then seek an ascetic existence. Freed from the shackles of his everyday personality, he now returns to it and embraces it as a long lost brother, with one enormous difference: he is now the Master, no longer the slave. He has transformed compulsion into Indulgence, actualising the Formula of the Magus LaVey.

Why is this Remanifestation of the ego so important? Why shouldn't we just leave it behind, with all of its fads and foibles? Surely those who have opened the Eye in the Void are like Gods and the lesser things of Earth should no longer interest them?

The personality is the record of who we have been; of how we came to be at the place we now are. It is the guide to who we may yet Become. All of the wonders that enthralled us as a child, all of the lessons we have painfully learned, all of the loves that have stirred our passions, all of the Keys to the Being we are, are encoded in that lowly little personality, so despised by mystics and magicians everywhere. So reach out and draw it back to yourself, accept it fully with all of its faults and inconsistencies. They may have misguided you once, but you have seen through them now and can accept them for what they are. Embrace it wholeheartedly. The ego may have been a rubbish master, but it will make a beloved servant.

Without it, you lack all sense of purpose. Your ego is already encoded and conditioned by the things that inspire you and ignite your passions. It contains the Keys for your successful operation in this world. And make no mistake: this world is where you are supposed to be.

Anton LaVey taught a doctrine of carnality, but ultimately seemingly denied spirituality altogether. But today many practitioners of the Left-Hand Path have gone too far in the opposite direction, denying the carnal or treating it as of little account, something harmless that can be played in, taking trivial delight.

I am a fervently spiritual person. I have opened the Eye in the Void and seen the Chaos of the Abyss. I have aspired to Asgard's highest peaks and sought to plumb the depth of Hel's misty domain. But Midgard is the world into

which the energies of all the others run. Whilst retaining that Essence which abides in Asgard and which roves throughout the worlds, bear in mind that **this** world is the manifestation of all the others; **this** world is the object and purpose of creation; **this** world is where the soul yearns to take on flesh and express itself in form after form. The Desire and aspiration of the highest, most spiritual spark of your consciousness is to clothe itself in flesh and personality and to Come Into Being here and now. The purpose of Initiation is not to swap one for the other: it is to open the eyes of both, perceive what is Real, and empower the entire Self to its maximum potential, chasing after the shadows of possibilities yet to come.

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The Initiatory Hourglass

Many mystical treatises over the centuries have spoken of the 'dark night of the soul', when all seems hopeless and pointless, when nothing seems to work or help, when the Initiate feels trapped and confined with no prospect of release. This is not an imaginary condition, it is a very real phenomenon. Moreover, it is a cyclical phenomenon, one which any Initiate worth his salt will experience again and again. It will appear most apparent and excruciating to those who have advanced far enough to Open the Eye in the Void and subsequently raise the Head of the Raging Lion, but it will have its echoes even in the earlier stages of Work. This essay seeks to study and explain this phenomenon, and to provide strategies for coping with it and overcoming it.

We all experience our breakthroughs and moments of enlightenment on the magical path. Remember the first time you got that undeniable proof that one of your early spells had worked, accompanied by the weird tugging sensation in your gut that accompanies such a certainty? Or the time when the meaning of a certain symbol suddenly 'clicked', opening your eyes to shades of subtle meaning that you had never

previously suspected? Remember how the world seemed so much larger, so much more full of potential and wonder at these times?

But as time passes and you continue in your Work, a sense of frustration inevitably grows. There comes the sense of being hemmed in, of being trapped. Nothing seems to satisfy you any more, it all seems arid and sterile. The seals and sigils that once provoked excitement are now naive and simplistic when compared to the complexity you have grasped. Incantations that once thrilled your soul now sound silly and childish. There is no longer any wonder, and your Work seems futile and pointless. Your heart seems to have deserted your magic and the simplest spells no longer seem to work. What has changed to make things this way? Where has the wonder gone? What factor has altered?

A moment's reflection will be sufficient to realise that it is **you** who has altered. Fuelled with Initiatory fire, you have grown and developed, expanding your knowledge and developing your skill. You are no longer that wonder-struck waif who first looked upon that large world of promise and possibility. You have explored it thoroughly, every nook and cranny, you have become wise to it. In short, you have grown to fill all of the available space. What was once wide and wonderful has now become a constricting prison.

However much you know and understand, your knowledge and understanding will only stretch as far as the horizon you can perceive. Your knowledge will now seem puny to you, you realise that you understand nothing, that the Universe is infinitely larger than you previously imagined it to be. What was once the destination is now but the end of an alley in an impossibly complex city. Your old beliefs and models and ideas will no longer do, they fall short of your Need.

This is an important realisation. Because although all may seem hopeless and pointless, you may now understand that it is because you are like the chick within the egg, who has consumed all the yolk and now presses against the shell, urgently needing to break free. The models and ideas that once sustained you are now outmoded, you need to shake them off and gain a broader view, breaking through into the world outside your bubble.

Before we examine how exactly you can break through the bubble into the world beyond, or what the alternatives are, I will recount a simple example or two of the kind of thing that is symptomatic of this condition.

Let's assume the case of a novice magician, a young person who has obtained a book of simple spells based on straightforward candle magic. He discovers that these simple methods work very well for him, furnishing swift and sometimes astonishing results. But after a couple of years of such practice, his spells start falling flat, accomplishing nothing. He loses all confidence in the technique and in his ability. What has changed?

Our young magician is no longer the eager beginner he once was, following bizarre and mysterious rituals written in books. His mind has expanded as his skill has grown. Familiarity has made the strange words and impressive ceremonial seem flat and unimpressive. He now knows that lighting a candle, no matter what its colour may be, is a perfectly mundane thing to do, with no innate magical efficacy whatsoever. He now knows that no matter how mysterious a name of power may once have seemed, it has no inherent spiritual power; it is formed of letters and spoken with his voice, just like any other word. The props and rituals he once thought so special and secret are revealed to be nothing but smoke and mirrors. His whole magical model has

come crashing down, revealed as fakery, and it will no longer serve him. This is why he feels so restless and empty, why his certainty has deserted him, why his spells no longer work. It is because he has actually grown and is carrying out the **truly** magical act of seeing with a clearer eye.

So he must now use that clearer vision to construct a new model of how magic actually works. “If not this, then what?” is the question on his lips. And there should be no doubt that this can be a very painful process to undergo, cutting free from what once seemed simple truths that could be relied upon, forced to discover new answers. It is a great upheaval, and other dreads and doubts are sure to assail him during the process, such as, “But if I question the process, the magic may no longer work, I’ll offend the spirits.” This of course misses the two points that the magic **already** no longer works, which is why he needs to investigate, and the spirits of his ancestors and Gods are most pleased when he thinks and progresses. But at the time these worries loom large.

So he looks carefully at the things that might have actually powered his magic, and he discovers that the flame of the candle is not a magical thing; but the concentration it stirs within his own mind **is**. He discovers that lighting a candle is a simple, mundane task that does nothing magical in its own essence. But what it symbolises and awakens within his own imagination **does**. The words he utters in invocation are mere sounds, syllables recorded in letters on paper and spoken out loud. No spirits hearken to them and rush to fulfil them. But the Will that he invests these words with **does** vibrate throughout the worlds and shift the course of reality.

So our Initiate must shift his model of magic away from a belief in simplistic ritual gestures into an Understanding of the processes he himself undergoes within his own psyche as he carries out a successful magical act.

Then, enlightened with this fresh Understanding, his magic will start working again, better and more precisely than ever before, and his horizons will have been pushed further back. He has broken out of the confining shell of his prior inadequate beliefs and is now in a world full of potential and opportunities once more. As time goes by, however, even this new Understanding will be seen to be a little naive and overly simplistic (or, from another perspective, overly complicated), and the world will begin to contract around him and constrict him once again as he struggles to find the next Key to unlock his Understanding.

This is the inevitable pattern of Initiation. It does not proceed in a straight line, nor is at an expanding cone as some have described it. It is like an hourglass, which is broad, but then closes in until we are able to pass through into the next bulb, our Understanding increased. But this bulb too will ultimately prove confining and the inexorable flow of the sand (which is as the momentum of our Will) must carry us through into the next bulb and a yet deeper comprehension of the Magical Universe. Each bulb may be bigger than the last, but each must necessarily close in around us as our horizons prove inadequate and need to be pushed back.

There are certain obvious points at which such transitions occur, such as the passage from the Work of one Head to that of the next, but there are many others of a nature which will be defined by our own personalities, triggered by the needs and the inhibitions we have established within our own selves. But that feeling of oppression and constriction, which seems so negative at the time, is in fact a positive thing, for it always signals that a new breakthrough is imminent, a new leap forward in our Initiatory progress.

There are a few ways in which people respond when they run into this apparent Initiatory brick wall. The first

choice they face is whether to give up or carry on with their Work. Those who give up will gradually lose the sense of oppression and their Initiatory momentum will begin to peter out. With time, if they try their hand at some simple sorcery or meditation for old times' sake, they may find that it works for them once more. But this is not a positive thing, for it shows that they have slid back, losing much of the progress they had made. If they opt to return to regular Work, they will swiftly approach that same oppressive brick wall again and suffer from the same apparent blockage once more.

Of those who choose to persevere and continue Working, some will doggedly lower their heads and trudge blindly on, always repeating the same old exercises and practices that used to serve them but no longer do so. This approach will only bring frustration and will lead inevitably to either a change of approach or a dismissal of magic altogether, turning their backs upon it as something that no longer works and perhaps never did (present woes can drive out the memory of past victories). They will then drift back away from the oppressive constriction and will find themselves in the same position as those who opted to give up Working should they ever decide to resume their practices; initial success will rapidly bring them right back to the same barrier and confinement.

The only way to progress is to persevere with your Work, but not in the manner of beating your head against a brick wall, but confronting your difficulties. If lighting a candle used to make your magic work, but you now feel it is a silly exercise, what has changed? Light the candle once more, and try to recall the feeling it used to give you, the feeling of being a powerful magician. Where did that feeling come from? If it wasn't from the candle, was it something in yourself? Root it out and find it, rediscover the feelings that

make your magic work. Then, and only then, can you adapt your model, refining it to include your new insights. These are insights which are already operant on a subconscious level, which is what is prompting your sense of constriction and ineffectuality. You need to allow these insights to arise into full awareness so you can use them and integrate them.

Having done so, the horizon will retreat far from you once more, the world seeming larger than it ever has before. You will also find that lighting your candles will once again power your magic, for you now understand the inner process which this simple action sets into motion. But you may find that you can also now work magic without the need of any candle or any other prop.

The pattern repeats, time after time, worlds leading into bigger worlds, ever Remanifesting and ever revealing something new, something that revitalises the old but also offers something new.

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Seven Jewels

In early 2010, during the process of an extended personal Working, I invoked Babalon by opening my ritual chamber and then reciting 'The descent of Inanna to the Underworld' from the 'Magan Text' section of the Simon *Necronomicon*. Inanna / Ishtar was of course the original heavenly harlot.

During the course of the text, She descends ever deeper into the realm of Ereshkigal, the Goddess of the Dead. She encounters Ninnghezidda, the guardian of the seven gates, who demands that She leaves behind one of Her seven jewels before proceeding further. It seems to me that there are many Mysteries in this account which illuminate a great deal of important matters relating to Workings of this kind.

This is my preliminary examination of the seven jewels of the Red Goddess. These are personal ornaments which both mask and paradoxically embody an aspect of the Goddess.

The seven jewels of Ishtar are as follows, given in the order in which they were surrendered to the Serpent Ninnghezidda:

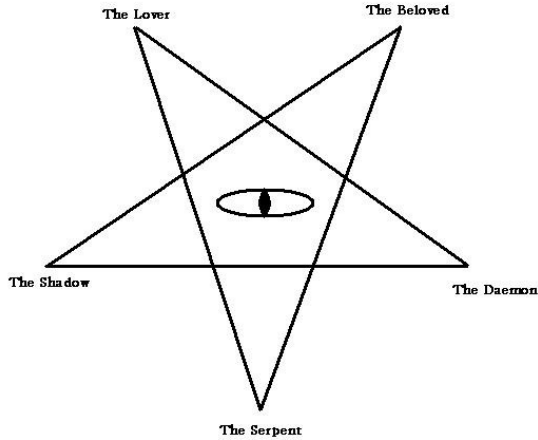
1. The Great Crown
2. The Wand of Lapis Lazuli
3. The Jewels Around Her Neck
4. The Jewels On Her Breast
5. The Belt of Jewels Around Her Hips
6. The Jewels Around Her Wrists and Ankles
7. The Jewelled Robes

Ishtar is then torn and slain by the hosts of the Abyss. Through the power of Enki, the God of Magic, She arises, striking terror into the demons, and ascends, collecting Her jewels once again in reverse order as She passes back through the gates of the Underworld.

What are these jewels? What do they signify? Why lay them down in the first place? Why allow Herself to be slain? How does She then arise and by what power?

There are many symbolic attributions that could be afforded to the seven jewels. But I'm just going to look at what each represents as a definite stage in the sequence of a Babalon Working and how these things manifest in an Initiate's life during the course of such a Working.

It will be understood that the jewels must be removed before they are put back on, so there are actually fifteen steps (including the central naked and slain one). This will become absolutely obvious when I explain that the sequence and its *raison d'être* are illustrated perfectly in the Order's Pentagram of Desire (figured below). The first jewel is the Great Crown. This is the chakra / power locus on the crown of the head, the very spark of Selfhood and imminent Becoming. This is the realisation of your Self as the Lover, the One who Desires and Seeks. It implies, therefore, the conscious apprehension of the Beloved. In the Pentagram of Desire, this is the process



of the two horns becoming aware of each other and Desire inflaming. The Self must first recognise that the Other is also a sovereign Self, not merely a projection of his own ego. It must then be willing to lay down and sacrifice all – even its own Selfhood – in the approach to the Beloved.

The Wand is representative of the Will. Its surrender is indicative that in order to accomplish this Work, the Will of the Other must take precedence. Even when approached as an archetype rather than a flesh and blood manifestation (hint: flesh and blood is preferable by far and much more fun too), the Other is an active principle and will not be moulded to suit.

The jewels around the neck symbolise the faculty of speech and the arts of enchantment. The tricks of Lesser Black Magic will not work against the Other. Rather, it is She who bewitches us, reducing us frequently to tongue-tied imbeciles in Her presence, or so it seems in my experience. One by one, our skills are rendered useless as we approach Her.

The jewels on her breast carry two pretty obvious meanings. The first is obviously the unveiling of female sexuality; the second is that the heart lies within the breast, the centre of the organism, the sustainer of life, also the seat of the emotions. This too must be laid bare and exposed. All of our defences and the walls we build around ourselves are taken away one by one as we deliberately render ourselves vulnerable. But we cannot reach the Other whilst barriers remain.

The belt of jewels around the hips represents a promise and a lure. The garments are now loosened and access to the heavenly regions is made much easier. It is an invitation and yet another setting aside of one of the usual wards we place around ourselves to shield us from the uninhibited closeness of others – and **the** Other in particular. All false modesty must go, all defences be abandoned.

The jewels around the wrists and ankles are interesting ones. Wrist and ankle bonds are usually markers of slavery. The Initiate must abandon all bonds, rules and inhibitions that would keep him from Her. The expectations and mores of society and one's peers are irrelevant in the sight of the Red Goddess. Cast the shackles aside and approach Her without preconceptions or conditions.

Finally, the Jewelled Robes are set aside, the final veil between Self and Other. At this point in a Red Working, you have abandoned all of your usual safeguards, masks and defences and your psyche is utterly naked and exposed. You have never been more vulnerable.

Now that we have charted the process of laying aside the Seven Jewels which Inanna underwent during Her descent into the Underworld, let's return to the diagram of the Pentagram of Desire and analyse what this means in that context. As was established in *Apophis* when discussing the

Pentagram of Desire, the Lover cannot approach the Beloved directly, but must follow the lines which lead toward the Serpent and the Dæmon. Similarly, as the Beloved approaches, so the Shadow awakens. The two finally connect at the Serpent, the point of Remanifestation.

Observe again what has happened sequentially in this process: in trying to approach the Beloved, the Lover cannot do so directly, but must head to a condition where the three points of the triangle of the Magic of the Void may collapse into a unity – the point at which the Eye in the Void opens and the Lover, Beloved and Serpent Become One. In this approach, all of the masks of the Self, all of the walls and defences it has constructed around its naked identity, must be stripped away one by one until it is left alone and vulnerable in the Dark. As this process continues, the Dæmon and the Shadow rise into manifestation.

It should be apparent that this process is the approach to and passage through the Abyss as described by Aleister Crowley in the Tenth Æthyr – **ZAX** – of *The Vision and the Voice*. The denudation of the Self of its powers and personas is a terrifying thing. This is symbolically described as the spilling of every drop of the Initiate's blood into the Cup of Babalon. This process of stripping away completed and the Initiate standing now in the depths of the Underworld, he is rent and torn as Ishtar was, falling into death. This is the transition from the Fourth to the Fifth Head.

What will raise the Initiate from this death? What will restore him to life and carry him across the Abyss to where the Beloved awaits? The same thing that aroused and restored Ishtar: the power of magic. The Initiate can bring nothing into this experience with him, but is carried through it by the momentum of his Will and the Desire that led him here, which is stronger than death. Thus, he arises and the Pit

quakes at his renewed footfalls. It is the Desire for the Beloved that will lead him to Remanifest, to rise as a new being, a Black Magus, a Magister.

The Initiate will now begin to take up his discarded powers once again, but they are now purified and dedicated to his Vision. First comes the jewelled robe, the personality which he had shed to allow his blazing core to shine in the Abyss. This is the interface between the inner and outer worlds, essential as he journeys outward into manifestation once again.

Next, he puts on the jewels around his wrists and ankles. These are his bonds. This notion of willingly binding oneself is anathema to many who tread the Left-Hand Path, who have forgotten Anton LaVey's advice to choose a master wisely. If it is you who chooses, then your servitude is in your own hands, an expression of your own honour, not an imposition or a burden. In the current context, the Initiate binds himself to the Other, forging these bonds with the heat of his Desire.

The belt of jewels surrounds and defines the Initiate, gathering in the parts of the soul and consecrating them to his purpose. Will, Imagination, Desire and Destiny are all unified and brought under conscious control.

With the jewels on the breast, the Initiate reclaims his heart, his emotions, his passions, his life force.

The jewels around the neck restore the Initiate's speech and enable him to spill forth a stream of fervent invocations.

The Initiate then takes up his Wand, restoring the force of his Will on a conscious level, having been carried through the Abyss by the momentum of the unconscious Will his Work has generated. But his conscious Will may now directly access that hitherto unconscious power.

When the Initiate takes up the Great Crown, he again establishes his sovereignty, but he has now achieved his Remanifestation and may understand the sovereignty of the Other also. His tired old passions, lusts and wants have Remanifested as pure Desire, the engine of the Left-Hand Path and the Other has been established as a polar star in his heavens which will give him purpose and draw his consciousness through every metamorphosis. He has Become a Black Magus, the Raging Lion of the Fifth Head.

As an exercise for further thought and meditation, I would like to throw out the suggestion that the seven jewels of Ishtar are resonant with the Seven Heads of Apep, but in reverse order, with the Jewelled Robes having an affinity with the Head of the Scorpion and the Great Crown having an affinity with the Head of Typhon. This affinity and this inversion of ordering may be suggestive of one of the secret links between the Lady and the Serpent. Muse upon it...

Also of interest to this theme, and uniting it to the theme of immortality and Remanifestation, is Bram Stoker's novel *The Jewel of Seven Stars*. Also recommended – each for wholly different reasons, as they are **very** different representations of the tale – are two of the movie adaptations of the story: *Blood From the Mummy's Tomb* and *Bram Stoker's Legend of the Mummy*.

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Games Within Games

The Fifth Head, that of the Raging Lion, is one specifically focused upon Desire, upon passion. It is helpful to spend a little time exploring the ways in which we fuel our Desire, especially when compared and contrasted with the Work of the earlier Heads. We should also ask why this contrast – almost an inversion of prior practice – appears to be so.

Let's recap on the practices of the Second Head, where the Initiate strives to gain control over his thoughts and his emotions. At that point, he struggles to trace each emotion back to its roots, he strives to change emotion at will, and to generate any specific emotion spontaneously, without need for any external trigger event. So the Initiate works hard at this stage to free himself from the shackles of automated emotional response.

This is made specific and taken a little further in the initial stages of the Fifth Head, when the Initiate makes exhaustive lists of everyone he has ever lusted after or loved. He then analyses these lists in great detail, distilling them down into the base principles that have always steered his Desire.

But this is one of the traps that people can fall into when they presume they understand why a thing is being done instead of simply doing it without preconceptions and seeing where it actually leads them. We are born into a society which is still conditioned to believe that happiness and progress are only achieved by giving things up instead of by learning to use them better. The Draconian Initiate needs to be aware of this tendency in contemporary thought so that he can put it down should it arise.

The object of the exercise is not to identify your emotional and erotic treasures so that you can then nullify and exclude them. The purpose is to identify these things so that you can channel your Desire more efficiently.

Once you have identified the triggers which fuel your Desire, they will cease to control you. But you are now free to **choose** to indulge those Desires by switching those triggers yourself. An example and a little history of a personal Working will help to illustrate this point.

I was born in the mid 1960s and so I reached that impressionable era when my *erotic crystallisation inertia* (to use Anton LaVey's term) was being established during the mid to late 1970s. In other words, I became sexually aware during the Punk period and this is what imprinted upon my centres of erotic consciousness, becoming the decisive factor in my sexual fascination for the rest of my life.

But it is an utter waste to simply then discard this key to your Desire once you have discovered it. You have already analysed it and dissected it, you have freed yourself from its compulsion. Now you have to do the LaVeyan thing and learn to use it as an Indulgence, playing the game by your own rules. We gain nothing by casting our imprints aside, we simply strip ourselves back to hollow, unformed shells, defeating the very object of incarnating in the first place. No,

the real magician will release himself from his shackles, then begin to playfully toy with them, using them as a tool for his own Becoming.

So the Initiate of the Raging Lion will seek to reincorporate the obsessions he once sloughed, forging them now into weapons of his sovereign Will, refashioning them as Keys to the Mysteries which will speak to him and him alone. He then goes out into the world to see where these enchanted Keys will lead him, what new sorceries they will reveal.

I have titled this essay 'Games Within Games', because life definitely becomes a game at the Fifth Head level, one which the Initiate plays with joy, enthusiasm, and expectation of the unexpected. Using the new Key that he has forged his Desire into, he will now find fresh obsessions springing up around him. If he has a thing for short haired girls, as I do, he will find that new people begin entering his life in strange ways who press all the right buttons, and that when he pays attention, some new magical secret or formula will be revealed to him in consequence. This is where those tangential tantra come into play, when Loki introduces new playing pieces to the board and the rules of play change on the fly. Because of the very nature of this, I can't give you any rules or guidelines of what to look out for. I can only tell you to keep your eyes and your mind wide open. This really is magic spilling fresh from the Void. It can't be pinned down by expectation or rote or prior experience, it is raw and real. These are the kinds of energies that Draconian Initiates should expect to be dealing with at this level.

There is also a clue in Aleister Crowley's writings which hints at why the Initiate now finds powerful tools for growth and liberation in the very things that once enslaved him. As he wrote, once you have crossed the 'Great Outer Abyss', i.e. Opened the Eye in the Void, many things are

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turned upon their heads and seen in reverse perspective.
Things that were once antagonistic become complimentary;
things that were once obstacles become short cuts.

Further on the Immortality Engine

I would like to expand upon what is written concerning Desire and the Immortality Engine in *Apophis* and *Ægishjálmur*. I think it will be helpful to spend some time looking at well-known examples of the phenomenon of immortality driven by Desire, and also some examples of the ways in which the Other may choose to manifest Herself to you (I am writing here from the perspective of a male magician, of course; the principles are easily turned around or adjusted to suit female or homosexual Initiates).

It is all very well to discuss the Principles underlying a magical formula such as the Immortality Engine, but seeing it in action is sometimes a much more effective means of showing forth the essence of those Principles.

Let's consider first the character of Count Dracula, specifically as he is portrayed in the movie *Bram Stoker's Dracula*. At the beginning of the film, his love dies and the Church can offer him no comfort, but only spite. It is his passion for her that draws forth a most terrible and powerful Oath from the very core of his being, which transforms him into the vampire. This Desire for her is what keeps him alive through the long centuries, granting him powers far beyond

any mortal man. When he finally reunites with her reborn soul, she is ultimately the death of him, but we have no doubt that this is not the end.

A similar tale unfolds in the original series of black and white *Mummy* movies from Universal. In the original *The Mummy*, Boris Karloff plays the ancient Egyptian who once again walks the modern world seeking for his reincarnated beloved; it is Desire that drives him on. In the rest of the movies in the series, the mummy Kharis is undying, his mummified form kept animated by his love for the Princess Ananka and his duty to protect her from tomb robbers and defilers.

Poe's short story *Ligeia* is another good example of the Principle of Desire manifesting as an Immortality Engine. The narrator meets the raven-haired Ligeia and falls in love with her, a strange beauty with esoteric interests. But she sickens and dies after insisting that a strong will may conquer death. Distraught, he later enters a loveless second marriage with a woman named Rowena. She too follows a similar pattern and sickens and dies. But she revives and lives again, but has transformed into Ligeia.

A tale of love and death from Irish myth refers to the Banshee named Aoibheall, who loved the hero Dunlang O'Hartigan. Sensing his impending death, as is the way with Banshees, she forewarned him of it on the eve of battle. In this case, she was unsuccessful as his sense of honour forbade him from fleeing the field before dawn, but the link between the Other and the application of Desire in a bid to prolong life is there nonetheless. Incidentally, the Banshee is central to my own conception of Desire and my ultimate formulation of the Idea of the Immortality Engine.

The relationship between Set and the Scarlet Woman has already been extensively discussed in *Apophis*, but the

Principle recurs even in the tale of His enemy, Osiris. In this case, the dismembered pieces of the slain Osiris are gathered together and restored to life by his wife, Isis, so we again find immortality and rebirth as a result of the passion of the Other. In Osiris' case, it is very telling that his penis remains missing, although Isis manages to conceive Horus through some magical trickery and substitution.

There are also many tales where an oath sworn for the sake of love is able to give its utterer the strength and will to fulfil it even from beyond the grave. This can be exemplified in the Manx ghost story entitled *Ben my Chree* (which means 'the woman of my heart'), Two lovers are separated when he goes to sea, but he swears upon his soul to return to her. Many years later, after he was lost at sea, his grief-stricken love has remarried. One stormy night his ghost returns to her, knocking on the window of her marital home, with the words, *"I vowed – By the Stars of the Night! By the Light of the Day! By my Soul! Living or Dead, I should come back and mate with thee, m'chree. And I am here, m'chree. By my Soul, I have kept my word."*

As I have stressed time and again, magic of this kind will always manifest through tangential tantra, coming at you from an unforeseen angle and taking you unawares. I can't legislate how this will happen for you, nor offer specific guidelines. I can only ask you to keep your hearts and minds open for the prompting and the stirring of a magical obsession coming into being. Such things are easy to ignore and to squash, dismissing them as strange or nonsensical, but you will be the loser in such a case and they may stop coming altogether if you ignore them. By this stage of your Initiation, you should have learned how to listen to your intuition and respond to it, regardless of the apparent cost or inconvenience. That was the staple Work of the Third Head,

after all, let alone the Fifth. When the Other calls, you drop everything and you come running.

As a few examples from my personal experience, I have been called to follow my Other's lead as She has taken the guise of a vampire from a series of novels; a homeless woman sitting in a doorstep asking for change; a young Ukrainian woman; and an Anime heroine. Half of these manifestations came via works of fiction and the others came through unusual circumstances. If we look at these four instances, I have respectively learned the following magical Keys: the Principle of the Other; the lore of the Banshee; Aloneness; and the Immortality Engine. A fifth Working is ongoing and not yet to be spoken of.

There are two important things to be learned from the above encounters with the Other. I have spoken of both things before, but they bear repeating. Firstly, each manifestation is accompanied by a barrage of synchronicities, not necessarily significant in their own right, but all lending their weight to a warping of the Universe. Secondly, none of the manifestations come through any expected means. The Other is an active Principle and She will appear in your life through your own interests and entertainments, playing a game with you. She will almost definitely **not** appear in a specifically occult context. Since many magicians seem to switch their magical senses off when they exit their ritual chamber, many don't recognise Her when She calls, but She is a part of larger life and will not be constrained by spells and circles. Your accumulated magical wisdom will not reveal Her to you, but it will help you to Understand Her when She has chosen Her own means to reveal Herself. Be vigilant.

Mysteries Unsought

There is only one command issued to the Runer: *Reyn til Runa!*: 'Seek After the Mysteries!' All other instructions or curricula or guidelines are subservient to, or expressions of, this single urging. The runestaves themselves are particularisations of this tremendous charge.

There are two kinds of Mystery which the Runer may encounter. The first kind, and that which is discovered during our learning period particularly, is the Mystery which is embodied in tradition but newly awakened in us personally. Everyone reading this who has done any amount of work with the runes will have some inkling of this kind of Mystery. For example, the underlying meaning and function of *fehu* is known. It is part of the tradition. Anyone can pick up a copy of *Futhark* or *Runelore* and read what *fehu* 'means'. We discover the Mystery of *fehu* when we begin working with it and thinking about it for ourselves, letting it burn into our consciousness, until suddenly we are familiar with it as a living force, a stream, a means of change. When this personal consciousness of the essence of the rune is gained, which probably usually happens during the early stages of rune-thinking exercises, we have experienced the first kind of

Mystery: we have approached a known quantity, defined by tradition, and have discovered it as a living essence through our own work. This first level of Mystery transforms book knowledge into vibrant power and understanding which we have won by our own works.

Now consider the Mysteries that a well-established Initiate, a Fellow of the Rune-Gild, will have realised in this manner. He will be aware of the motions and manifestations of all twenty four runes in the changing currents of both his own being and the world and will possess the Will and the know-how to access and direct those currents. He will have recognised and actualised the various parts of his own body-soul complex. He will understand the nine worlds and the roads that join them. He will have read the legends, the lore, the mythology and will have made inroads into interpreting its Mysteries as relevant in his own life and circumstances. This is an impressive body of learning, Mysteries unveiled – and ever unveiling new layers – through hard, direct work.

All of these Mysteries which have been awakened within the persona of the runer are a direct Remanifestation of the Mysteries of the tradition. The teachings and wisdom of those who have walked the path before have enabled the runer to seek and to find the same essential Mysteries as his forebears. The fact that these teachings may be found in books or lectures does not make them any less Mysterious. They are inert until the living Will and Work of the runer awakens them in his own being. In seeking these traditional Mysteries, the runer has learned an additional Mystery: this is the **Mystery of the tradition itself**, rather than the parts of which it is constituted. Once this groundwork has been put in, the student will discover that the entire corpus of tradition is linked; it is a whole expression of life, the world and magic. Thanks to his efforts, the student will be able to draw intuitive

links between the various parts of the tradition. The voices of his ancestors will speak to him.

We will return to the importance of these traditional Mysteries later, but we are now in a position to begin considering the other type of Mystery. It will soon be apparent to anyone who has accomplished their runic training that there must exist another kind of Mystery, which is not part of the Mystery revealed by training within the tradition and yet is implicit within it, concealed behind it.

The runer who has learned his runes will now understand that the twenty four runes are but facets of Mystery itself, *the Rune*: **Runa**. What is more, it will be apparent when he looks upon this Mystery that Runa is more than the sum of Her parts: there are *gaps* between the individual runestaves that allow the Mystery to flow through in unexpected ways. This is reminiscent of the way in which the worlds were formed from the mysterious Void, Ginnungagap. The unexpected and mysterious can still enter our lives now. As true runers, we must not only *allow* it to do so, we should actively *invite* it to do so.

In his series of *Typhonian Trilogies* books, commencing with *The Magical Revival*, Kenneth Grant recounts many incidents from his experience running the New Isis Lodge of the Typhonian O.T.O. These are fascinating tales indeed, but one of the most interesting features he describes are the repeated incidence during rites of what he terms 'tangential tantra'. These were manifestations of various types which would occur as an undoubted consequence of a rite, but were not connected to the purpose for which the rite was worked. Whilst the participants were focusing upon a given goal, these tangential tantra seemed to come through from somewhere of their own accord. They were Mysteries of an initiatory relevant nature, they often

provided very valuable insights or demonstrations of remarkable power, but they were unsought and previously unguessed at. I wish to go some way to explaining the importance and the vitality of such tangential tantra from a runic perspective.

I recently wrote of such tangential tantra in my book *Apophis*, as follows:

They are not a Willed component of the Working, in some ways they are tangential to it, their exact manifestation cannot be predicted, and yet they are both inevitable and indeed essential. These results and impressions which derive from a magician's magic and yet which are not of his conscious direction are the spice that keeps things fresh and which pushes forward the horizons of our vision. They should be cherished, even when they hurt or terrify.

This may sound like a strange argument, but these tangential synchronicities and odd happenings and insights do not diminish the real results of a successful Working, they simply add a new and unforeseen dimension. Those Initiates who have persevered thus far should not need me to tell them this, but believe me when I say that the moment your magic becomes boxed in and predictable is the moment you spiritually die and are consumed by the gods of death. I shouldn't need to tell you why.

In *Apophis*, I describe the basic operation of magic as being defined by three points on a triangle. These are: the magician; the object of the magician's Desire; the Vision of what may be if the magician achieves his Desire. At the time of any Working, these three points are all separated by the body of the triangle, which is a Void of potential between them. They are linked by the angles of the triangle, but the points are distinct and are not yet one.

The act of magic occurs when the Initiate manages to

bridge the gulf between the three points with his own consciousness. In this ecstatic moment, the potential in the Void is released and can come into manifestation. The three points are fused in that instant, allowing the fulfilment of the Initiate's Desire – the third point – to actualise.

On the level of a consciously directed application of Will, the Initiate has experienced a Mystery here: assuming his Working is successful, he has tapped into the patterns of the universe and directed the rune streams to create a change by his sovereign Will. But this is the Mystery that he has specifically sought out; this is his intent. There are three other layers of Mystery that will also come into being at this time, but which are not always looked for or consciously recognised.

The first Mystery is the awareness of what has happened to his own self. If he has successfully accomplished his magic, then he is no longer the same person who went into the rite. When the Void is bridged and the worlds are reshaped, all three points in the magical triangle are affected by that change. Since the Initiate is always one of those points, it is impossible to work any magic without changing yourself in the process. Your own being will be changed by the forces you wield, even if it's only a simple spell to find enough loose change to buy a hot dog. So be careful what you choose to do, in seemingly trivial matters no less than large-scale Æonic Workings. What do the runes you chant say about you and how will they change you? Always be aware of this. Many magicians, especially in their early days, press blithely on, ignorant of what they are doing to themselves, often ignorant that they have even changed at all.

The second Mystery is linked to the first, but is longer term. Every magical Working is an expression of who we are. It is also a statement of who we may Become. As we gain

experience and become more selective in the kind of magic we choose to perform, we may perceive a glimpse of our future potential on the horizon of any Working. Magic becomes not only a device to ensorcel that which we Desire now, but a means whereby a fresh Vision of what we may yet be may be won. With every Working, the Initiate sees something of the hidden heart of himself revealed and may alter his trajectory accordingly.

Magic does not only affect us in this manner, however, it is not all a bed of roses (or if it is, these particular roses have some mighty nasty thorns). As well as offering the chance to perceive and shape the best possible Self we may Become, magic will also stir up your depths, awakening aspects of your shadowy, suppressed nature that you are ordinarily unaware of. If you are alert, you may perceive them and face them. Although this can be a disquieting experience, it allows the Initiate to come to terms with his own nature, so that he can accept it, integrate it and wield its powers. There are aspects of human nature that reside within us and that we frantically deny, even to ourselves. This is no good to the Initiate, who must drag his skeletons out of the closet, look into his own eyes and honestly admit, "Yes, I am capable of such things. Yes, this is a part of myself. I fully accept this, but I choose not to action it." Bringing such parts of yourself into consciousness affords you a control over them. Deny and repress them in panic and one day, in a moment of stress, they may slip the leash. This denial and lack of self-consciousness is why 'nice guys who love their families' can suddenly flip and commit atrocities. You may find yourself faced with your true motives for some supposedly altruistic act of magic and you may not like them one bit, but you will have penetrated further into the Mystery of you.

There remains one final means whereby unlooked for Mystery may enter the life of the runer and this is through the simple process of living your daily life. It can be the most difficult manifestation to recognise but the one with the greatest scope for complete life change. It can only appear to those who have kept their minds open to wonder and possibility and it can only be used by those who have put in the long, hard Work to prepare the ground for it.

This is a delicate balance. Possibilities for large scale transformation will pass by everyone, but they are usually only perceived by those who are carefree and imaginative, whose minds are not weighed down by the rigours of a routine and the daily grind. Yet these are generally the very people least capable of acting upon their fancies, since they are too indolent or too timid. On the other hand, those who are best suited to put their Vision into practice and make it a reality are those who have had the willpower and the determination to stick with a routine, to work through the curriculum of the *Nine Doors of Midgard*. Yet such people are in danger of not seeing the word for the trees, of being so busy with their routine and their measured curriculum that there is no room for spontaneity to break through.

This is the paradox point where the truly successful runer must learn to dwell: disciplined enough to do the Work, to make the runes their own and firmly establish their understanding of the magical language whereby a dialogue between inner and outer may take place; open-minded and clear-sighted enough to recognise a moment of strangeness and respond to it. We need to be able to feel that strange stirring in the pit of the stomach when something touches our souls, when Mystery lays Her hand upon our heads, but we also need to have developed our tools and skills to the extent that we can understand what She is saying to us. One without

the other will always fail. This is the gap between the runestaves that I spoke of earlier, the gap through which we may perceive Runa Herself. But before we can do so, we need to recognise the runestaves that frame that gap.

The crucial balance is that we need the skill, the lore and the means of communication in order to act upon the Mystery. But we need to be free and wild enough to allow the Mystery to touch us in the first place. Finding that perfect balance between Work and Play in life is crucial to effective Initiation.

Once the balance is achieved, how will Mystery manifest to you? I don't know. It will assume some form unique and personal to you, something that arises from your broader interests and that will motivate and inspire you. But when **this** kind of Mystery comes through, a direct touching of your soul by Runa, then it will be BIG. The Vision itself will probably have nothing to do with your ordinary curriculum of runic Work. But the skills that you have learned by following that curriculum are precisely what you will need in order to pursue it and wrest its secrets from it. Something may leap at you from a book or a magazine, a stranger may make a peculiar comment, you may see something that is simply utterly out of place or hear a piece of music that moves you strangely. But something will grab a hold of your soul and obsess you.

I can't lay down any rules as to where Mystery will lead you, I can only offer a few remarks from my own past and current experience. Whenever I have been seized by such a Vision, I know that I am expected to devote my all to pursuing it, without reservation. Money, time, inconvenience, these are all irrelevant as I prepare to charge off on another batshit crazy quest, chasing after a beguiling Mystery. Such events always reach out and grab me from a source which is

in itself totally unrelated to things that would ordinarily be considered esoteric or occult. These quests have always involved travel, a pilgrimage to somewhere involving expense and preparation. This in itself is important, as it compels the Initiate to symbolically climb onto Sleipnir and ride out into the worlds seeking after this Rune. Finally, the original Vision, the lure which led me into each Work, may not necessarily be meant to be achieved (sometimes yes, sometimes no). But on every single occasion that I have pursued a Mystery in this manner, I have discovered a new Magical Formula in consequence, a Secret that will shape and inform all my future Work.

This is the only guidance I can give, for my Mystery will not be your Mystery, though I can certainly share the Formulae, of which this essay is one. Keep a keen eye, an enthusiastic and passionate heart and laughter in your soul. Then the pursuit of all Mysteries will be a joy and a revelation. When Runa calls, give yourself freely to the stream, following the Lady's lead. She does not disappoint.

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The Path of the Werewolf

There is a Path of sorcery which is not documented in *Apophis* or *Ægishjálmur*, but which is hinted at in the pages of the latter, where that volume discusses Fenrir and the Principle of Hunger. This is the Path of the Werewolf.

I did not document this Path in either book, because those books are concerned with Initiation, and the Path of the Werewolf does not lead to Initiation; it is a Path of Compulsion rather than Indulgence. Though it may lead to new opportunities for Initiation when its Hunger is at last spent and some far-off Remanifestation occurs, as it inevitably must.

For the sake of completion, I am laying out the fundamentals of Lycanthropy in this collection of essays. I do **not** recommend it for those who would be Initiates. But nor do I condemn it, in spite of all its excesses, for it is not my place to judge, and it may ultimately cleanse the hungry soul of feelings of failure and rage through its excesses.

I am not going to lay down detailed methods for following the Path of the Werewolf; these will become obvious to those who choose to do so. I will describe the

approach to it, the decision that leads to it, and the passions that fuel it and where they may lead. I will also say now that I have been on the verge of choosing this Path on more than one occasion, but have always turned my feet away. I will pass judgement on no-one who chooses to tread the dread road.

The manifestation of the Werewolf may come in two forms. I am not talking here of the man who simply loses his senses and allows his bestial, instinctual nature to come to the fore. Any fool can do that, such transformations occur in hundreds of drunken brawls every night.

Instead of a descent into the animal nature, I am talking of the rising of the Beast into consciousness. This is a process which will be familiar to any magician who has reached or passed the level of the Fourth Head. It is most explicitly described in *Ægishjálmur*, the process of slaying the Dragon and assuming its powers and integrating them.

The question at the Fifth Head becomes: what do we do with those bestial powers once we have them? We can choose the Path of Desire, aspiring to use the powers we have gained as a launch pad to Godhood, or we can choose the Path of Hunger, eager to sate our appetites for pleasure and satiety right here and now, with no aspiration toward further progress. Such is the Path of the Werewolf, not the slaving thug described earlier, but a Royal Beast, a King among predators, but a Beast nevertheless.

The decision that distinguishes a Werewolf from an Initiate revolves around the Hunger for immediate gratification and a disdain for any further spiritual development. All that matters now to the magician is power. Like the Initiate, he exercises Sovereignty over the Self, but unlike the Initiate he also seeks Dominion over others. The Other – that key figure of the Fifth Head – is seen as

something to be possessed rather than something to inspire.

There may be a number of reasons which prompt such decisions. An individual may simply have striven too hard for too long a time; he may have been coaxed into it by a fellow Werewolf; for all his control of his mind and his long training, he may find he simply cannot resist the temptation of a 'quick fix' when put to the test; or he may feel betrayed and choose the Path of the Werewolf deliberately in order to abandon his Initiation and slap his Gods in the face. There have been times when I have been very close to slapping the Gods in the face.

The Werewolf will seek immediate power and fulfilment, chasing after money, fame (and / or infamy) and sex: wine, women and song. And he will get them, because he will by now be a Master of sorcery. But his Hunger for more will continue. He will not be content with colleagues, he will require followers. Indeed, he will require **worship**. He will be surrounded by the most beautiful members of the opposite sex, he will have a flashy car and live in a big, suitably foreboding property. He will have gained renown and be respected and feared. But still it will not be enough.

His Initiate compatriot who continues to focus upon his curriculum of Work will have nowhere near as much 'stuff' and may as often as not be largely anonymous. This is not because he is any less of a sorcerer than the Werewolf; he too has Mastered the Black Arts in their operative applications. But his focus is different, his energies expended in awakening the remaining Draconian Heads and discovering what Mysteries they still hold. He can still spare enough energy to conjure sufficient wealth to meet his immediate needs; he can still conjure forth love or sex should he need them. But these things will come as manifestations of his Desire, they will not consume him.

Some Werewolves will burn out and fade away, consumed by the Hunger that drives them, becoming wasted addicts or alcoholics, their jaded appetites no longer able to appreciate the beauty or the joy in anything. In others, the momentum of their past Initiatory Work will keep tugging at them and they will finally tire of their life of unrestrained hedonism and return to the more refined and piquant flavours of Desire over Hunger, returning to their Initiation. In the worst cases, where Hunger leads to ever-broadening excesses and egocentricity, there is only one possible outcome for the Werewolf: sooner or later, the mob bearing torches will take him and kill him, one way or the other. He may or may not consider it to have been worthwhile.

The Law of Remanifestation implies that even the most feral Werewolf's excesses cannot be a permanent barrier to further Initiation. Whether later in this life, or in another life, or in some extra-dimensional space, the impulse to Initiate will Remanifest. At that time, the experiences of the Werewolf may even add some fresh insight to Initiation.

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**The Head
of the
Rebellious Giant**

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A Time Which is Not a Time - A Working of Temporal Manipulation -

All manifest things are knowable, measurable, observable. They exist in the light of day. All unmanifest things are unknowable, immeasurable, invisible. They exist in the concealing darkness. These two poles of light / dark; manifest / unmanifest; known / unknown; day / night, are expressed in the *dagaz* rune. The Self stands at the infinitely small point where the influences of both poles meet and cross over.



For the dull-witted, things just are and there ain't no use to question. For such, *dagaz* is two opposing triangles which press their points against each other without either ever

becoming anything different than they are. But for the conscious, for the Initiate, that centre point is the dynamic interchange where transformations can occur. For such, *dagaz* is a moebius strip, a single zigzagging line that zips back and forth, travelling between both poles and passing through the centre – the conscious Self of the Initiate – and energising it with its paradoxical energies.

Dagaz is also a measure of time, with the bright pole being the past, that which we know has brought us to the present moment, and the dark pole being the future, the possible, the realm of maybe which is not yet shaped and which we do not yet have experience of.

The rite is simple in essence, comprising five main stages:

- An opening.
- The centring of the Initiate's consciousness at the cross-point of *dagaz*.
- Following the line of the rune into the known territory of the past, evoking a series of memories.
- Following the line as it slings back through the centre point and out into the unknown future, evoking a series of impressions of things which have not yet been.
- Re-centring and assimilation.

The Working aims to achieve the following. Some of these results will definitely occur if the rite is performed well. Others will need testing over time:

- A reminder of the importance of paradox and polarity to the awakened mind.
- Spontaneous recollection of random memories, followed by meditation to consider why these in particular were

'chosen' to arise.

- Flashes / fragments of future potentialities, to be recorded and assessed for accuracy with the passing of time.
- New insights into the very nature of time.
- A fresh experience of the perspective of the Eye.

The rite is as follows. Furniture and tools to suit your own style of Working; none required save a single black or red candle or similarly evocative light source. Clothing and jewellery to suit your own tastes:

1. Decompression.
2. Light the candle.
3. An invocation (ad-libbed – no scripts) to Odin as God of consciousness.
4. Drink from the Grail / chalice / horn.
5. Stand and assume the *dagaz* stadhagaldr (arms crossed over chest, fingers of each hand touching the opposite shoulder) whilst focusing inward to find the still point where consciousness births between poles. Chant the rune-song till this is firmly established:

dagaz dagaz dagaz
daaaaagaaaaaz
du da di de do
od ed id ad ud
dagaz

6. Fling the mind back till it fastens upon three random

memories, each one further back than the one previous.

7. Let the mind sling back to the still point of consciousness, then beyond, fastening upon three random memories of the future, each one further forward than the one previous.
8. Let the mind sling back to the still point and remain there. Sing the rune-song again to re-equilibrate consciousness.
9. Extinguish the candle.
10. Clap / stamp loudly to earth yourself and close the rite.
11. "So It Is Done".
12. Write an account of all six memories, past and future.
13. Leave for two days, then meditate upon what may have been revealed to you. Consider the Working in the light of the aims listed above. What have you learned?

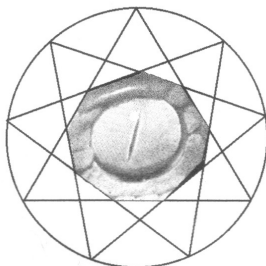
The Unshaped Future

The most difficult part of the Sixth Head's Work is conditioning ourselves to think in wholly new ways concerning the edges and the substance of time and space. All of the clues to this new mindset are learned in the Work of the Fourth Head and are fully implicit and actualised the very moment that you first accomplish the act of Opening the Eye in the Void.

There are clues to this magical perspective of time in many texts which approach the question of advanced Initiatory perspectives. Peter Carroll proposes a magical perspective upon the present moment and its relationship to possible pasts and future in *Liber Kaos*. When Don Webb was High Priest of the Temple of Set, he titled his messages from the High Priest's office as 'Notes From *Neheh*'. *Neheh* was the ancient Egyptian term for 'the Unshaped Future', which was a domain ruled over by Set, as expressed in His honorific title Set-Heh, the Eternal Set.

To Understand the Sixth Head concept of time, we should return once more to the Order Seal, with its image of the Eye surrounded by the three triangles / nine points, or rays, which radiate outwards to touch the outermost circle of

manifestation, the phenomenal world.



The Eye Opens in the Void, which is that which spawned the Universe, prior to all considerations of time and space, which are but conventions and adaptations of its own eternal and infinite relations with itself. Time and space are actualised in the bounding circle, the phenomenal world. The connecting triangles / rays, which allow the Eye to perceive and shape the manifest Order, understand the processes of time and space, but remain unbound by them. Your own consciousness, for example, may exist in several times – sometimes at once – by zipping back and forth in your own memory, reliving things which happened long ago and are not now happening. The realisation to be gained from this is that your core Essence is timeless, whereas your body – your vehicle in the manifest Order – is carried along by the current of time. But your consciousness, which vibrates between the two poles, is active within time, yet not fixed by it.

So the Initiate emulates the Order Seal: his conscious awareness abides ever within the moment, the gap between now and now, that tiny void which reflects the greater void from which all things came and did not come. But he is aware that the present moment has no real substance, it is but

an illusion caused by motion and change. He therefore extends his present awareness from this hypothetical but actually non-existent point, stretching his current awareness both forwards and backwards in time. Having learned to read the patterns of the past in order to forecast the future, he can also read the patterns he creates within the future, tracing their ripples back to change the past, or at least the perception of it (if indeed there is a distinction).

The present becomes a broad band of perceived possibility, which becomes increasingly mutable as it extends in each direction. This expanded Understanding of time and consciousness is crucial to the further development of the Work of the Sixth Head. Once cultivated, it should be revisited and practised regularly until it becomes second nature. Your horizons will then be sufficiently broadened to accept the manifestation of stranger phenomena than any which you may previously have thought possible.

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The Head of the Gorgon

We haven't really delved into Greek mythology to any great degree yet, either in the published books of Draconian Magic or in the ongoing Work of the Order of Apep. It is time to put this to rights as I introduce a well-known figure from Greek myth who represents both the Serpent and the Scarlet Woman in a single Form, and who holds the power of the Sixth Head in Her gaze. I am speaking, of course, of Medusa the Gorgon.

According to the legends, there were three Gorgons, the sisters Stheno, Euryale and Medusa. Their description varies from source to source: sometimes they are winged, other times not, for instance. But all accounts agree that they resemble human women, but their hair consisted of scores of venomous snakes, growing out of their scalps, and their faces were so terrible to behold that their gaze would turn anyone who saw it to stone. There is much in this myth to fascinate the Draconian Initiate.

It seems readily apparent why the triple sisterhood of Gorgons should be of interest to a Draconian magician. They evidently represent a mythic memory of an earlier race of Gods, predating the advent of the Olympians. They represent

a Mystery both feminine and serpentine. Specifically, they enshrine the transtemporal Mystery of the Sixth Head.

In most modern treatments and interpretations of Greek mythology, the Gorgons are treated simply as monsters in a mythic menagerie. But their demeanour, power and the gravity with which they are described marks them out as Initiatrixes into the Left-Hand Path Mysteries of ancient Greece. Despite being often presented in the same manner as pagan Gods were in Christian Europe – reduced to demonic spirits – they are still singled out by Zeus as the only power great enough to aid Perseus. The Gorgons were powerful Priestesses / Goddesses of the age of the Titans.

The gaze of the Gorgon carries the same dread power as that of other mythical serpentine creatures, such as the basilisk and the cockatrice, each of which was part snake. It turns the one who meets that terrible stare into stone. This may be compared to the Northern serpentine power of the Helm of Awe, the mesmerising, paralysing glare of the Dragon Fafnir, which is discussed at great length in *Ægishjálmur*. It is clear that we are dealing with a very similar phenomenon with the Gorgon sisterhood.

The Gorgons are curious in a sense, for if we adopt the trinity of Left-Hand Path Deities proposed in *Apophis*, they embody aspects of both the Initiatrix, the Scarlet Woman, and also the Dragon. Yet they are not fully either. As three sisters, they also embody that threefold Mystery within themselves. Curiously, according to legend, Medusa was mortal whilst the other two sisters were not. I sense there lies some further transformative Mystery in this fact. In all, I am inclined to view the Gorgons as primeval Priestesses of the Left-Hand Path Mysteries rather than as simple interpretations of the three Draconian Deities. They teach the Mysteries of the female, the mesmerising power of the

Serpent and the Mastery of time which leads to Immortality.

In the myth, Perseus is sent by Zeus to defeat Medusa, the only mortal Gorgon sister, and cut off her head. He is then able to use Medusa's head as a weapon, the paralysing gaze turning the Kraken, another Draconian entity, to stone. There are echoes of several Draconian themes here, and a clear parallel of Sigurd slaying Fafnir. Sigurd slays the Dragon, just as Perseus slays the Serpent-woman. Sigurd gains the *Ægishjálmur*, the Helm of Awe, with its mesmerising, terrifying aura, just as Perseus gains the gorgon's head, its gaze still deadly and capable of turning those who behold it to stone. In each case, the hero overthrows a Draconian power, only to gain it as his own. The fact that a slain Dragon still possesses great power hearkens back to the very earliest mythology, that of the Sumerians. After Tiamat, the primordial Dragon, is slain by the Divine hero Marduk, the drops of Her blood still give birth to humanity. We are the spawn of the Dragon of Chaos.

In later times, Medusa's head was often emblazoned upon the shield of the champions of Zeus to strike terror into their enemies, just as the Helm of Awe was stylised as branched *elhaz* runes and worn upon the brow to strike terror into enemies.

But what does it mean to be turned to stone by these priestesses of the Serpent? Quite simply, it means being removed from the stream of time. The body appears to be stone, because it is immobile: time no longer passes for it. The non-Initiate is trapped within his calcified form; the Initiate finds his psyche is free to roam wherever he wishes throughout Space-Time whilst his body remains fixed (this is symbolic of the rigidity of meditation, in which the mind can soar free). The Ordeal of the Gorgon is a window upon the Sixth Head.

There are powerful symbolic Mysteries in the myth of Perseus and Medusa, and it would be of benefit to Order Initiates to dig deeply into the roots of the Gorgon legends. Much of the old Draconian lore of Ancient Greece may yet lie concealed, awaiting discovery and application.

The White Magus

This article owes its existence to an exchange of several messages with Steve Davies, who had been considering what is said in *Apophis* concerning the Black and Red Magi, plus the whole notion of Darkness as it applies within the Order of Apep. He suggested the concept of the White Magus as a consequence of those discussions and I could see that he had indeed illuminated a new area which deserved an article to explore its ramifications. So although this article is penned by myself, it arises from a dialogue between the two of us and the notion of the White Magus as it is presented here was the brainchild of Steve.

The Black Magus, as described in *Apophis*, has always seemed to me to be a state of being similar to, if not equivalent to, the initiatory degree of Magister Templi (as that degree is described by both Aleister Crowley and the Temple of Set). In the Thelemic model, a Magister is one who has crossed the Abyss and whose mind has touched the Divine, thus gaining Understanding. In the Temple of Set, a Magister is one who has forged a bond with the Lord of Darkness and has then gone on to codify his own Initiation into a Teaching which he can pass on to others, founding an

Order to do so. In the Order of Apep, this state of being is achieved by one who has mastered the first four heads and commenced the fifth and, having opened the Eye in the Void, has become a Raging Lion. In all cases, the Magister has become one whose very presence within a situation begins to warp and change it as his own Vision works upon the world. This, to me, is a Black Magus.

The other figure referred to in *The Diabolicon* is the Red Magus. The symbolism of Red is that of blood as the energy of life and renewal. The Black Flame of consciousness is here said to turn Red in its perfection, attaining a life of its own, unbound by time and space. Red is also the colour of Set in Egyptian myth, thus equating the Red Magus with a Set-like state of consciousness. The Red Magus is said to destroy the Universe that Is and to use his Will to fashion a new one. This is the ultimate Remanifestation and is something that I will discuss in more detail below, having merely dropped hints in *Apophis*. The Red Magus is the Ultimate Being and as such equates to the degree of Ipsissimus in the systems of Aleister Crowley and the Temple of Set, a state of pure Selfhood, a trans-Æonic consciousness. In the terms of the Order of Apep, the Red Magus arises when the Initiate accomplishes the Work of the Seventh Head, that of Typhon, a Greek title for Set.

So, the Black Magus is resonant – though not necessarily identical – with the initiatory degree of Magister Templi and the Fifth Head of Apep. The Red Magus is resonant – though not necessarily identical – with the initiatory degree of Ipsissimus and the Seventh Head of Apep. Does anybody else feel that there is something missing here? What of the initiatory degree of Magus? What of the Sixth Head of Apep?

To discover what Principle fills this gap, we must

consider again the functions of the Black and Red Magi and decide how the former may ultimately Remanifest as the latter.

The Black Magus is the Initiate immersed in Darkness. Having discovered the Keys to unlock his consciousness and learned how to effectively use them, he now enters that Darkness wholeheartedly to discover the Secrets hidden in its shadows. He has abandoned the shackles that once bound his mind and has turned his Vision into the places where no light has ever shone, the Void that was before the first star was born. Here he may create himself on his own terms and shape the world according to his Will. Here he will discover the powers and the potential that lie within the Void, a maze of infinite possibilities awaiting the chance for manifestation.

This is all well and good. But how is the Black Magus to see in the Darkness? How is he to perceive the Secrets that lie hidden there? How is he to navigate that maze of possibilities? Having entered the Darkness of the Spirit and dared to Work the Black Magic taught by Belial, no outside agency is going to illumine his path. He must instead rely upon a Light from within, a flow of determination, the Star of Self rising to shine brightly in the Darkness of his own Being. Then, pierced by this radiance, the Dark will begin to yield up its Secrets to him.

There will come a time when the Darkness is illuminated to its horizon by the radiance of the magician's own Essence (note that there will always be more to discover beyond that horizon, however, the path never ends). At this point, when the magician blazes as his own internal Sun, when the Universe has yielded its Secrets to his gaze, holding nothing back that he can discern within the limits of his current Vision, we may declare that he has become a White

Magus.

What does it mean to be a White Magus? This is one who has attained the initiatory degree of Magus according to the grade systems of the A.'.A.'. and the Temple of Set. If a Magister Templi is one who enters the Creative Darkness in order to Understand it and to mould a Teaching from it, the Magus is one who has turned the white heat of his Will upon that Teaching in order to create a whole new Magical Formula from it, Uttering a Word which will transform the very Æon itself such are its potency and implications. In the initiatory model of the Order of Aep, the White Magus resides within the Sixth Head of the Dragon. His Æonic Utterance is the seal of his Mastery over time and space. He has stepped outside of their constraints so that he can let loose a new current within the Universe by his own Will. He has Become the Rebellious Giant in very truth.

We must pause a moment here to stress that the White Magus is very different from a White Magician. The definitions of White and Black Magic employed in the Temple of Set (and intended by me when I use such terms) are basically as follows:

- White Magic is magic wrought by calling upon external agencies for assistance and using their energies to effect the result. These entities may be Gods, Angels, Demons or Elementals. Thus, by this definition, signing an Infernal Pact so that the Devil will fulfil your desires is pure White Magic, no different from a Catholic Mass.
- Black Magic is magic wrought “by force of Will alone”. In other words, the result is effected by the direct application of the magician's own Will upon the situation, without the intercession of any other entity.

It will thus be evident that the White Magus is no White Magician; he has illuminated the Darkness and made it Light by the force and application of his own Will.

Initiates of the Left-Hand Path tend to be wary of the colour white and notions of Light, but this resistance is as much a childish hang-up and a rebellion against Christian indoctrination as is the use of inverted crucifixes. It is unnecessary to the Initiate who has grown beyond such simplistic contrariness. Christianity is no longer the great enemy, not in our world-view. It is simply an outdated irrelevance. Thus, we are free to choose all colours and symbols as our own in the pursuit of our Path; we are whole beings, not partial. The night has many wonders and beauties, but this does not mean that we cannot enjoy the sunshine on a summer's day. This too is an exaltation of the Self.

Once the White Magus has illuminated the Darkness with his own Light, he may take the ultimate step of destroying the Universe that Is so that he can shape a new creation by the power of his sovereign Will. The Black Flame of consciousness then turns Red and he becomes the Red Magus, for his Will is subject to none other, taking on the colour of his own life and passion.

Maybe it's now time to talk about what it means when the Red Magus destroys the Universe and shapes another of his own creation. I would be disappointed if there was a single person reading this who didn't realise the symbolism of destroying the Universe as the destruction of every bond and restriction in the outer world that prevents you from Becoming who you are and the superimposition of your own rules and transformational matrix upon reality. This, after all, is what magic is all about.

But there's more to it than that. The Red Magus is the Master of Remanifestation. He is – in his innermost Essence,

in his very Self – unbound by time and space. He chooses to Remanifest anew in every moment. In other words, in every single discrete moment, he wipes the slate clean, draws on his inner reserves and recreates himself and his world anew. The Universe exists for the blink of an eye. The Universe that Comes Into Being in the next moment is utterly new, then it too is destroyed and remade, constantly changing to project the Being of the Red Magus. The only continuity between one moment and the next lies in consciousness, the Serpent threaded between these discrete slices of creation, destruction and recreation. Now that's a BIG idea, isn't it? If it's hard to grasp, think back to the id-monster in the movie *Forbidden Planet*, which recreated itself anew in every moment. Thus, it seemed invulnerable to the spacecraft's weapons. In truth, the weapons destroyed it, but since it instantly recreated itself from the depths of the psyche, it was immortal and impossible to destroy. We must become such.

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The Head of Typhon

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World Without End

Many of the ideas in this present chapter have been referred to in greater or lesser detail previously in this book. But even so, it will prove wise to isolate these ideas and provide them with their own space, to tell their own story. For these are the Mysteries of the Seventh Head of Apep.

The key to grasping the concept of Seventh Head Work is found within the realisations of the Sixth Head, the Mysteries of Time and Space, for here in the Seventh Head, Time and Space cease to possess meaning, there is only the process of Creation, Destruction and Recreation, all encapsulated within a single timeless moment.

The Mystery of the Sixth Head can basically be summed up in the following two simple statements:

There is only where I AM.

There is only when I AM.

The Initiate of the latter Heads has learned to Open the Eye in the Void and has gazed out across that sea of primal Chaos, unbounded by Space and Time. As each

successive Head beyond the Fourth rises, this Draconian consciousness establishes itself more firmly, until the Initiate's mind is moored within the Deep and his conscious identity peers through into this manifest world almost as if through a window. It is a place he chooses to create for himself rather than a place in which he is bound.

It can initially be a hard thing to wrap the mind around the conception of a **timeless** Void, because even when we sit there in a state of magical trance, the Dragon's Eye open and gazing upon the sea of Chaos, our bodies are still ticking forward in the timestream of the physical universe as it moves from one moment to the next, for that is the nature of those things which have come into manifestation.

This is a function of the Law of Remanifestation, and this Law must be reconciled with the Vision of the timeless Eye if we are to begin to attain a state of Seventh Head consciousness, if we are to learn to see as Set sees, as the Gods see.

The key to Understanding Remanifestation is to grasp the fact that there is no present and there is no future, there exists but a single moment. This moment is annihilated and recreated continually, reflecting changes in the formative substrata of Chaos. Because consciousness is possessed of continuity, it recalls the difference between the moment as it was and the moment as it now is, and strings them together one after the other to create the illusion of the passage of time. But time is but a thought model. There is only the one moment, which is now, and it ever recreates itself.

The Eye which Opens in the Void perceives the entirety of all that which is both possible and impossible: the ever, the never, the shall and the shan't of possible manifestations. When the Initiate employs the Magic of the Void, causing the Desire to come crashing together in the

ecstatic moment of Creation, he establishes a current within the Void, whose ripples will tend toward manifestation, shaping the forthcoming Remanifestations of the now.

Now we need to reflect upon the fact that this relationship between the manifest moment and the Void is a two-way thing, something which all too many magicians forget.

It is true enough to say that the manifest moment is the result of the Eye moving upon the surface of the Abyss, tracing certain lines of potential through, actualising them with Desire and Will, until they are made Real. But this is only half the story. It is equally true to say that the patterns and possibilities which dance and boil and seethe within the Abyss are generated by the potentials inherent within the manifest moment. There is a Magical Link between the inner, magical universe and the outer, manifest universe; the two are intimately and irrevocably connected. Many people have tried to identify this smoking gun, to discover what the link is. But if you think about it, there is only one thing that it can possibly be, there is only one thing that spans both universes, within and without, there is only one possible tool that you can use to influence one via the other. That one thing is human consciousness, specifically the consciousness of the magician, focused by Will, Desire and Imagination. You are it. You are the pivotal point, the axis of Creation: your own consciousness.

For those who are able to grasp the meaning and implications of such things, we have here a model of the Eye looking upon the Void and causing a particular chain of apparent events to define the manifest moment in time. The implications within that moment immediately feed back to the Eye, causing fresh patterns to stir within the Void, which changes the nature of the manifest moment itself. And so on

ad infinitum. There is but one moment, and it continually feeds back and changes itself, through the Will and the Vision of the Ancient Serpent's Eye. Thus does the Red Magus annihilate the Universe that is, recreating it as he does so, each act of creation and destruction preserved in his own continuity of consciousness.

When Universes Collide

In the previous essay, we took a look at a model of the Cosmos that portrayed the Initiate's consciousness as the focus and balancing point between the Void and manifestation in an ever Remanifesting moment. This is all very well, but it is now time to consider a factor which complicates this model an enormous amount: other people.

Every spark of consciousness has its own Eye to Open in the Void. The path from Vision to manifestation is not a straight line. The Void is not termed an Abyss of Chaos for no reason. It boils and erupts with billions of possibilities and sub-possibilities, each link of which is a route for some person's fancy, for some person's will. Through this ever-shifting, ever-quaking, ever-collapsing labyrinth of madness and chance, the gaze of the Initiate's Draconian Eye must navigate and his Will and passion must flow in pursuit. Success in navigation is best measured by that orgasmic moment of consciousness at the peak of the Magic of the Void Working, when the triangle of manifestation collapses in upon itself, all of its angles fusing into one. The path of manifestation has then been traced and established.

The finding and tracing of this path can be poetically

likened to riding upon the Dragon's breath, a kind of 'flow' experience that culminates in the climactic union in which the Work is sealed.

Of course, even when the magic has been successfully Worked, the manifest result will never be identical in every part to that which was envisioned, because so many other wishes and visions and wills also have their play within the Universe, shaping and adjusting that which Comes Into Being. The Initiate has a huge advantage and a much greater influence, thanks to his training, his focus and precision, and the way in which he can direct the flow of his Desire, plus his Understanding of the processes involved. So our spells do tend to take effect in much the way we wish them to. But there are always unforeseen circumstances or results too, and even a perfect result will present us with some new element that we had not previously imagined.

The fact that there are Wills in the world which move and pull in different directions to our own is not a negative thing. These opposing or divergent currents are to us what Horus is to Set, or what Loki is to Odin. If there were not these patterns of interference to circumnavigate, we and the Universe would become One and all differentiation and identity would be lost. Moreover, the delights and revelations that often arise through tangential tantra are Initiatory jewels that we would never have discovered on our own.

What the Red Magus realises, and what is lost on most people, is that the Universe ceases to exist the instant it Comes Into Being, only to Remanifest in slightly changed form. There is no past and there is no future. There is only now. The apparent past and future do not exist; they are illusory. The entire Universe is but a single moment and is then annihilated, crushed by the hand of the Red Magus. This illusion of past and future emerges because consciousness

possesses continuity; it remembers the Universe that once was in addition to the Universe that now is. It also traces the patterns of change between them and postulates a future based upon the continuation of those patterns. But it is only consciousness which possesses continuity; time has no existence. The past is not immutable; the future can be shaped. Both are products of consciousness, of the Eye which Opens in the Void.

There is another Mystery here: Is there one Eye, or are there many? Is there only one Universe in which all consciousness plays, all separate sparks from the Eye of the Dragon? Or have we each our own Universe, distinct from all others? Or perhaps a new Universe is spawned with every new consciousness, but all overlap to a greater or lesser degree and have the great Eye as their centre? These are complex philosophical questions, and although I often favour one interpretation or another, I have no answers, not as yet at any rate. Perhaps, when seen from the perspective of the Red Magus – a State of Being I have not yet attained – the distinction will simply seem irrelevant?

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Runic Mysteries

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Runes in Action

Runes are often used in a manner that suggests that they are somehow separate from and outside of the everyday business of life. They will be consulted in divination, or carved and sent in an operative Working, but only in a place set apart for that purpose. It is essential to set aside a time for these operations and to create a hallowed ground (even if only temporarily) in which these rituals can be worked. But so long as your runes remain in that place only, their effectiveness will be severely diminished.

Runes are generally used for two purposes: to determine the influences and probable outcome of a given situation (divination), or to manipulate runes in order to effect a specific outcome for a situation (magic). In the former instance, we cast the runes in a manner which allows us to **trace** the meaningful patterns in the way they fall, reading the way the world is in relation to the question. In the latter instance, we send forth the runes in a manner that allows us to **imprint** a meaningful pattern, changing or enhancing the way the world is in relation to our purpose.

But the part that many armchair magicians forget is that once you have read or cast a pattern of manifestation in

the world, you need to live according to that pattern in order to bring it into full manifestation. You need to live and to act in the realisation that change has occurred. Nothing will ever be delivered to you on a plate. If we take *Egil's Saga* as an example, we do not see some conjurer in an ivory tower. Egil was a mighty runemaster, but he was also a man of action. We need to write our own runes in the same vital way.

There is a reason for this. The heroic soul who goes out into the world in active pursuit of his Will is exercising that part of the soul called the *hamingja*: crudely put, the storehouse of luck. But as with anything, exercise and training will actually **increase** the *hamingja*, making the person luckier. This is not a simple statement of, 'If at first you don't succeed, try, try again.' It is far more expansive than that. Increase of effort builds to an increase of successes, but **in ever greater proportion**. The go-getter becomes exponentially 'luckier' over time. There is also the question of just how much your Will really counts for. If it is truly your Will to gain something, you will get off your backside and set off to get it. Sit in your chair and wait for it and you're sending yourself entirely the wrong message.

Let's examine a few examples of how this works. Take divination, for instance. The principle of divination is easy: you consult the runes in order to decide what you should do. Is this really the way it should be? We pride ourselves on being creatures of Will, who act rather than react. So make your mind up for yourself as to what course of action you will take. Then when you consult your runes, you can inquire the best possible approach to carrying out your plan and achieving your goal. This places the decision back in your own hands whilst still allowing you the benefit of divinatory insight to tweak the course of action you have **already** decided upon.

Similarly, when you use rune magic to effect some change upon the world, it is up to you to then behave as if that change has happened. If your Will isn't sufficient to change yourself and your own attitude, it sure as hell isn't going to impress the cosmos! So if you create a bind rune to obtain money, go out and make some money. This leads us to another important point: asking for what you really want. How many people really want money? I certainly don't. What I want are the things that money can obtain for me. So if you want enough money to buy a new car, specify that you want a new car, because that is your real goal, not the medium with which to barter for it. Always keep your real goal in mind, don't restrict that goal to a certain path of realisation, and always go after your goal as if it was already yours.

If you want a new job, go out and look for one, don't just sit there and wait for your magic to conjure up a phone call out of the blue offering you the perfect position. If you want to travel to a certain place, but have never been able to do so because of the expense, don't wait to win a dream holiday from a cereal packet; start setting aside as much as you can afford towards your goal. Set yourself targets and start working to meet them. I know a person who once visited a fortune teller in May who advised him he would meet a new lover in September. He then sat in his home and didn't bother making any attempt to meet people because he'd been told he'd meet someone in September. You can guess what happened: nothing.

It may sound like I am playing down the role or the power of magic, as if I am suggesting that it cannot do these things, that the runer must do them for himself. This is not true, I am a magician of many years' experience and become more convinced of its efficacy with every passing year. But I am also a great believer that magic helps those who help

themselves. I will reiterate that if your magic is insufficient to motivate your own self into acting according to the change you have wrought, the signals you send to your subconscious will be negative ones: if **you** haven't noticed the difference, why the hell should the world at large? Your magic will serve to accentuate the deeds you go on to do, endowing them with power and precision, making the world responsive to them. Both you and the world will be changed in consequence. I am not saying that you will not gain money if you scribble a *fehu* rune and sit waiting for the post. But it would be a paltry thing, likely carrying a hidden price somewhere along the line, and your soul would decrease rather than increase in consequence. Your Will must be put into action if you are to gain increase of Being.

To throw yourself into your Work like this will increase your store of luck as an active principle; it will create larger currents of change to ripple into your future where they may Remanifest; it will balance and restructure your mind-body-soul complex as a coherent and mighty Being. Almost as a side benefit of this, your magic will meet your demands in ways you would not previously have believed.

**:Volsungadrekka:
The Dragon and the Awakened Psyche**

by D.V. Graal

I. Introduction

The title: *Volsungadrekka* is an Old Norse term for the drink of the Volsungs, this is a kenning for the Dragon's Venomous Blood. Sigurd drank and was able to understand the speech of birds. This activity is synonymous with an awakened psyche and of interest to the Order of Apep.

Following the call to conduct workings to reconstitute the Order of Apep from Fafnir, I set about bringing into focus the mysterious figure of the Dragon from the Germanic world. A creature that has suffered in much the same way as Apep did in Egypt, from very bad press. Armed with the Drachenknut as the personal symbol of my quest, I conducted the first of a series of workings to focus on our patron egregore, this commenced in the very early hours of the morning on the 21st of November.

In order to define the Serpent and Dragon myths in the world, I found that it would be incomplete without the

indigenous mythology of the Germanic peoples. Physically, their reminders survive on memorial stones all over Scandinavia as entwined beasts marked with Runes and the preserved wooden dragon headed prows of the Viking longships.

The oral tradition has also survived in the form of Folktales and mythology. These literary sources offer a wealth of information and I have drawn upon both the Anglo Saxon and Old Norse in this study.

Other areas within the scope of this work have been brought into focus for the first time, to meet the objectives of the Order Work. Therefore, an understanding of the concept of Time as viewed by the Germanic peoples and how such a view can be used as a matrix for Recreation and Remanifestation.

The journey and experience that is called initiation is also examined from the perspective of the myth of Sigurd and remanifested through the conscious application of the nine-fold pattern that is our Order symbol. Also included are the lore of the psychosomatic mind / body / soul, and an assessment of the role of the Dragon as a fetch animal and the immortality of the awakened psyche are explained through the lens of the Dragon.

First and foremost, this is a working document that you are encouraged to use. There are many specific technical terms mentioned that should be understood by the individual using the Reading List at the end of the paper. I have deliberately avoided making comparisons to other traditions and mythologies in order to remain focussed on the Germanic reptilian and the context in which it is found.

II. Time and Space

Our understanding or perception of Time in the post-modern era is based upon the Classical world's view of linearity. Linearity is the procession of steps, stages or phases that follows a set pattern. It is ordered and fixed and therefore does not allow for the heretical process of the non-linear activity of transformational magic known as the Left Hand Path. Such activities are the application of consciousness, The Black Flame.

Linearity may then be defined as a process of nature and natural cycles, natural law or the Law of God and something that we must stand contra to. It is based on the precepts of Past, Present, and Future. The modern world is quite fixed on the future but without any idea of the past, they simply live in the self-gratifying NOW and I await the disastrous consequences with a sense of dread.

Linear time as it is reckoned today is based upon the observation of the diurnal path of the sun and creation myths have reflected on this. Those magi that really understood the tides and cycles of the worlds watched the stars at night and saw that the Dragon protected the invisible pole in the guise of the constellation of Draconis. In the Germanic tribes where the whole society was based upon the Heroic, the power of the Dragon had to be forced underground as the adversary of super-men. Even so the sun worshippers of monotheism finally won the day and branded the gods of self-illumination, daemons and forced them to go underground as well!

The archaic Germanic view of time on the other hand is quite different. Based upon the three principles of:

Urdhr – Ideal reality

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Skuld – Non-Past, shall

Verdandi – Turn out or become

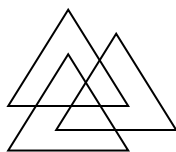
These principles may also be understood as

Urdhr – The Ideal

Skuld – That which is conditioned by the Ideal

Verdandi – Moment of Absolute freedom

These concepts may be illustrated using the indigenous Germanic symbol of the Valknutr:



Here the Past and Non Past are aligned vertically whilst the Moment of Absolute Freedom is to the side and outside of the Time Space continuum.

Taking this understanding further, Urdhr, the Norn of the past or origin is the Ideal Reality, the Wellspring or origin of *wyrd* or *orlog*. This may help to explain why in his book *The Well and the Tree*, Paul C. Bauschatz suggests that the three wells of Germanic mythology; Urdhr, Mimir and Hvergelmir are really one well seen from three different perspectives.

We may use this on a personal basis by establishing good reviewing skills and assessing those things that have past, we are able to see those events, good and bad that have been essential to our development and look to recreate them.

Verdandi, the Norn of the Present, establishes the turning out or becoming as a direct result of the Ideal Reality,

this is the moment of absolute freedom and this is the realm or sacred space where the initiate operates. The complete freedom in the present must be used positively to effect transformation.

As initiates, we are the controlling elements of the process but are also the subject of the transformation; it then follows that we must consciously control by putting a process into place to identify this proving experience. So SHALL it be!

Skuld the Norn that is often missing in the tales of the Nornir and literally means “shall”. It has been mooted by Glenn A. Magee in his article *The Well of Urth and the Will of Man* (RUNA Issue 9) that the final element of the Germanic concept of Time was not of interest to the Germanic people, hence Skuld’s scarce appearance.

The concept of Non-Past the realm of expectation and potential may be understood as potential or the wellspring of dynamic potential. For those that understood Don Webb’s *Uncle Setnakt’s Essential Guide to the Left Hand Path*, the first stage of Chaos is sown with the seed of Victory. The other stages are the aspects of becoming, the journey, the initiatory steps. Only by following the map of ourselves, and working at it ceaselessly do we truly become who we are. In the words of the German mystic, Guido Von List “use thy destiny, do not strive against it!”

Associated with the concept of time and of importance to the Order of Apep is the concept of space. Within the Germanic tradition, there are two distinct terms; *Ginnung* meaning void of illusion is similar to the *Mehen* of Egypt but not quite the same. This is the cosmogonic root of creation in the North.

The other type of space is the sacred space, Old Norse - *ve*, it is also a state of being, *wihaz*, and any ritual working

should be approached as a direct contradiction to our perceptions of Time and Space. Dependant on the state of mind of the individual, time may be either side stepped rather than accelerated or decelerated. If the state of *wihaz* is entered deeply enough, there may well be a sense of sheer terror achieved. This is not a venture for the faint hearted and definitely not for the uninitiated.

Through cultivation of the sacred space within the Self, comes the connection with the following spirit or Fylgja, the magical link between phenomenon and numinous.

To summarise then, in order for the initiate to work any magic, there must be an aim, this aim is conditioned and determined by the ideal and ALL of its elements. Through a process or journey that is experienced through the very soul and proved out and tested in the flesh. This is the transformation as understood of the paradigm of the Dragon.

III. The Dragon and the Dead

The Dragon is often associated with the dead and much study has been carried out by the academic world on the folklore associated with the Dragon. Of particular note is the work of HR Ellis Davidson in her essay *The Hill and the Dragon, Folklore 61 1950*. Reproduced in *Gods and myths of Northern Europe*.

In this essay Davidson states that the Dragon was “*regarded as the guardian of the burial mound, and so it is described in the Old English poem Beowulf*”:

*Ancient in years, he mounts guard over the
heathen gold; yet he is not one whit the better
for it.* 2276-7

Davidson also implies that the soul of the man buried in the mound transforms into a dragon to guard his booty. In the *Voluspa*, Nidhoggr the dragon is seen as one that is devouring death, which gives the initiate a clue to one of the Dragon's many mysteries and how transformation may be effected using the Dragon.

Davidson also suggests that the "vigorous life" imbued within the Dragon is indicative of the importance it held in the rituals concerning the dead.

As to where this Dragon originates, this may be as elusive as from what roots Yggdrasill rises.

There are several possible conclusions that may be drawn:

- 1) Nidhoggr is an aspect of Jordmungandr.
- 2) The Dragon pre-existed and survives *ragnarok*.
- 3) The Dragon just appeared at some point in the cosmogonic process.

Indeed, the last verse of the *Voluspa* 57 which are the last words written in the Edda reads as thus;

*Now rides the Strong One to Rainbow Door,
Powerful from heaven, the All-Ruler:
From the depths below a drake comes flying,
The Dark Dragon from Darkfell,
Bears on his pinions the bodies of men,
Soars overhead, I sink now.*

The Listian phrase of; "*Fear not death it cannot kill you*" seems quite absurd until the mythology surrounding the Dragon is understood.

Heroic cultures the world over viewed death as a

transitory phase in the cycle of rebirth and the Germanics were no exception. In the myth of Sigurd, Sigmund is said to *aptrborinn* (reborn/afterborn/remanifest) through his son and bloodline. This is suggestive of a form of reincarnation of certain attributes of the soul.

Such an outlook leads to a society of warriors supported by the community, it then follows that if you have Warriors that train regularly with real weapons facing each other in real combat, they know the risks but also the skills to survive. Place into this equation a belief system that honours those killed in battle and you have an indomitable force that are fanatical about warfare with unquestioning heroism.

In this context the function of the Dragon is that of destroyer of the physical and some metaphysical aspects of the psychosomatic complex, as with all things intrinsically runic though, there are many more mysteries hidden therein.

IV. The scaly skin of the awakened psyche

For some, the following may seem to be rather technical in nature. However, no study of the awakened psyche would be complete without reference to the soul lore. Again,, if we are to truly live our lives and understand the Birth-Life-Death-Remanifestation cycles, we must be conversant with such technical matters. Then we may undergo the immortalisation of the Hero in the minds of the people and attain a certain state of Isolate Intelligence.

What I am really saying is that if Fafnir was thought to be a heretic for suggesting reincarnation in the old regime, then they would be setting up the stake and lighting the tinder for me!

On a more serious note, a study of the awakened

psyche has to have a foundation and others and myself have worked this foundation over the last few decades so that a more realistic understanding may be recounted.

The primary source information relating to the psychosomatic complex is taken from the notes of a lecture delivered by Ingrid Fisher to the Rune Gild in 2001.

Voluspa 18;

*Sense they possessed no, soul they had not,
Being nor bearing, nor blooming hue;
Soul gave Odhinn, sense gave Hoenir,
Being Lodhurr, and blooming hue.*

Odhinn gives *ond* the soul also known as the breath of life. *Hoenir* infuses *Odr*; this is the *experience* of ecstasy or the faculties to understand this *experience*. Lodhurr gives *lik*; complexion and appearance. Lodhurr the ‘wanderer’ is oft times compared to Loki whilst this fails the etymological test, this does not discount him.

So far we have three aspects of the complex:

<i>Ond</i>	Life breath
<i>Odr</i>	Faculties to <i>experience</i> the ecstatic
<i>Lik</i>	Complexion and appearance

Then we are introduced through Odhinn to other faculties associated with cognosis; *hugr* meaning mind and *minni* meaning memory. These are the names of the ravens of Odhinn; *huginn* and *muninn*.

Hamr, the image forming metaphysical substance that the initiate may use for shape shifting. In some cases in the myths, the malevolent beings created by Odhinn with Loki

performing *ergi* or ritual homosexual magic take on their own wills and when loosed upon the realms or worlds, are capable of destroying the gods themselves.

Hamingja understood as luck as a metaphysical element similar but not the same as karma. This luck can be generated by doing heroic things or acting in a truthful manner. It is also similar to the *fylgja* as it is thought able to pass along family and clanic lines, Father to son; Sigmund to Sigurd.

The *sal* or soul is thought to be the shadow self. Or the realm of past ideas not used or dead. This area of the complex is also The Dragon's Lair.

The *fylgja* or fetch is the following spirit that has to be experienced by the individual. It can be seen in three variations, animal, real or imaginary, contra-sexual or as a symbol that projects from persons of great power. This is the *Valkyrie*, but also the horse and of the utmost importance!

In a working context, all these components make the Rune master exaltation of *:ek:* or "I am", a sort of quasi-divine ego. The essentials for this ego survival are still the subject of my ongoing investigation and experience.

Each part of the soul also corresponds with one of the nine worlds and it is useful for those that have a distinct interest in the Germanic tradition to explore this further. Although for our purposes the *sal* is the focus as it is the home of Nidhoggr and the well Hvergelmir.

Further references to the fetch but specific to the serpent or dragon are found in the 1935 Cambridge University Press publication: *Dreams in Old Norse Literature and their affinities in Folklore*, Georgia Kelchner examines the dragon and snake as a fetch animal in dreams.

"The viper or snake fetch figures both as an evil or hostile person, as in Gisla Saga Surssonar, and as a

descendant, as in Biskupa Sogur”

To dream of snakes in this context indicates both the evil or hostile intent but also a descendant. Kelchner continues:

“Norwegian folklore gives us what may be the converse of this: To dream of snakes always means something good.

“A Dragon from a Danish story, standing for plurality of robbers, or their intention, is the only affinity found with the dragon fetch of the Fornaldarsogur”

From the *Fornaldarsogur* in a verse suggestive of divination by dreams we hear: *‘that a hideous dragon has dragged them (two little brothers) to its lair in the forest’. The same summer the boys are carried off by robbers.’*

Therefore, the appearance of serpents and/or dragons in dreams was a highly subjective view that was regional as opposed to any cross tribal lore.

V. The Dragon’s Blood

In *Studia Germanica*, S. E. Flowers draws particular reference to the Old Norse terms of *Blod* and *sveiti* meaning Blood and Venom respectively and the manner in which they are almost interchangeable terms. Indeed, the blood of the Serpent was thought to be full of venom and his conclusion is that such terms were archaic even to the Germanics.

Sigmund, the father of Sigurd and head of the clan of the Volsungs is the only one able to be able to consume the poisonous blood whilst his kin are only able to stand the blood on their skins. This cursed bloodline is a reminder to the dangers of treading the path of the initiate, only the noble may do so?

Later in the text of the *Volsunga saga*, Flowers' comments on the manner that Reginn tells Sigurd to dig a ditch and stab Fafnir as he crawls over it. The ditch would drain the blood in this case called *sveiti* (venom) away from him. Odhinn also advises him to dig such ditches. Both images are conducive to Howes, Barrows and other ancient earthworks surrounded by ditches.

This coupled with the tale of *Beowulf* finding his foe, Grendel's blood causes swords to melt, so even in the Anglo-Saxon tradition we have some continuity, located in such a place gives us a hint at the Dragon power contained within.

The Old English terms of *blod* and *attor* are then blood and poison respectively. Flowers' conclusion suggests that in "*Germanic myth, the blood of worms in general and Fafnir in particular is venomous*"

As an important synchronicity, during the performance of my own Grand Initiation, I used a hill fort dating from the Iron Age, the earthwork atop of Highdown hill in West Sussex, quite overgrown but commanding a perfect view of the horizon 360 degrees. The session I used it for was the seventh, which is quite reptilian in itself. This earthwork is exactly as one would expect from the descriptions in the story of *Beowulf*, surrounded by a ditch and therefore an ideal outdoor working area.

What I am trying to encourage here is an interest in the magical landscape that surrounds the initiate and making use of it and discovering the mysterious nature of the realm where we operate.

To further support this understanding of the landscape, there is a need to understand the land-wights. From the *Rune Kevels, Spring-Summer edition 1997*, Edred Thorsson commentates upon the operant uses of Land-wights in magic. The *Olafs saga Tryggvasonar* from the

Heimskringla recalls a Sorcerer sent to an island prior to an invasion force. Upon his arrival, “He saw that all the mountains and hills were full of land-wights, some big and some small.” “Then a big Dragon (*dreki*) came down the valley, followed by many serpents, toads and adders that blew poison against him.”

To quote from Edred’s commentary;

“It should be noted that the idea of the landvaettir was certainly imported....by the Norwegian settlers.

“This is further evidenced by the fact that the serpent or dragon heads commonly used on Viking ships were intended to drive off the landvaettir of countries being invaded. This is why Icelandic law was later to mandate that the dragon heads be removed from the ships when they approached Iceland itself.”

Such was the power associated with this mythic creature that the warriors and warlords adorned their ships with its image to strike fear and terror into the inhabitants of the invaded lands.

The purpose of the Dragon and other wights therefore serves the function of strength and security to the sacred space. This would be a static dynamic, whilst the terrorising aspect of the Dragon would be the active dynamic.



The Drachenknut

VI. The Dragon's Heart

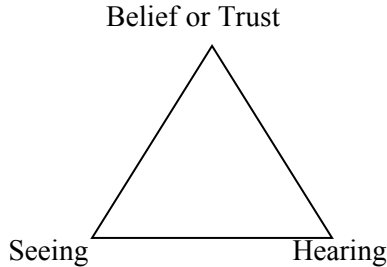
At the very “heart” of the Germanic Dragon is the Nine-fold articulation of RUNA in Old Norse. Within Chapter 12 of The Book of Leviathan, *De Magie* is the reference to the Magus Word of Stephen E. Flowers; RUNA.

“The ultimate Rune is the objectification or objectifying of the ultimate subject. This would be entry into the ring of RUNA and attainment of the omnijective perspective.”

The objectifying of the ultimate subject, our Self, is the quest for the Dragon and its mysteries; the Dragon has the omnijective perspective that is sought. This is the icy, distant and detached reptilian view that we seek to achieve or attain as a constant state of being. Within the myths of the North, the figure of Sigurd is worthy of exploration in conjunction with this articulation.

What follows may be understood with some degree by all and at the same time only truly understood by few. This is not done in order to confuse, but by the very nature of RUNA there exists a myriad of further mysteries. Also, as the majority of the work is specifically associated with Runes and the study of them the terms are quite technical. I have attempted to explain these terms as best as the English language permits, although the real understanding comes from working with them both operatively and illustratively.

The triangle of the Subjective perspective:

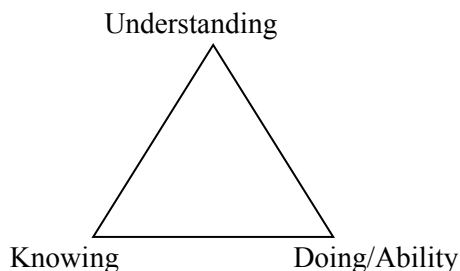


This mode of thought is quite simplistic in that the subject sees and hears things or nature and believes or trusts in them. This state of being is ruled by the five physical senses of, smell, touch, sight, hearing and taste. This secret has been shielded from the masses as a mind control technique by the Monotheistic faiths first and now by the Media. This mode of thought or perspective readily doesn't allow the subject to question as they believe and trust in what they are being told.

In the myth of Sigurd, he is fostered at an early age to his maternal uncle Reginn, (meaning advisor) who teaches him Languages, Strategy in battle using *tafl* and the exoteric form of Runology.

Sigurd experiences three realities: *Reynd* meaning experience or reality. By seeing and experiencing the staves, the angles their shapes and numbers he achieves a certain trust in the glyphs. *Reynsla* meaning experience or reality. By hearing the language of the Runes, and how they articulate, he experiences them and speaks them. This allows for the third reality through *Run*, the magical letters now have a certain relevance and truth for him and a third experience or reality is achieved.

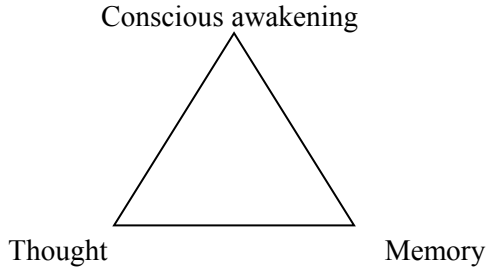
The triangle of Objective perspective



Taking the knowledge of the subject and activating it through doing requires ability and a certain amount of trust in one's Self. This enactment process leads to a deeper understanding of the subject or Self.

Sigurd has a certain amount of knowledge provided to him by his *Runi* meaning male advisor and in this context, Reginn also meaning advisor has taken Sigurd's knowledge to a new level through the further experience and endurance he becomes able to prove himself or *Reyna* and it is up to Sigurd through the rite of passage of becoming a man to activate it. A certain link with the numinous is required and he is afforded magical gifts in the shape of the sword symbolising manhood and a horse signifying power. Sigurd avenges his Father's death and journeys to Hinderfell on his horse. He undertakes his Runic awakening and connects with his following spirit or fylgja. She, Brunhild, teaches him the esoteric Rune knowledge. This is his connection with *Runa* meaning female advisor/feminine mystery.

The triangle of Omnijective perspective



Memory is very important to the awakened psyche in that memories arise out of experience of actually doing something. These experiences are of life and it is important to remember this when approaching the transformative process of initiation. Like many, I believed that at the age of sixteen, I knew more about the world than my parents, then by the age of twenty one, they had really caught up with me! This analogy demonstrates that wisdom comes through experience and age working in concert and that the self-delusion that a teenager has falls away through experience of life. Thoughts balanced with memories are the two halves of the brain communicating with each other and this communication is known as Hrafnmal meaning the speech of ravens. The birds of Odhinn symbolising the faculties of mind and memory are this god's primary faculties as they are ours.

When Sigurd slays his own Dragon of delusion, Fafnir, he also partakes of his essence or blood from his “heart”, this allows Sigurd to understand the “speech of birds” and he becomes as the Dragon, consciously aware. Therefore, in Old Norse terms, he investigates through both sides of his brain “talking” and pries into the mysteries of his life, this is *Ryna*. It is through the work of transformative

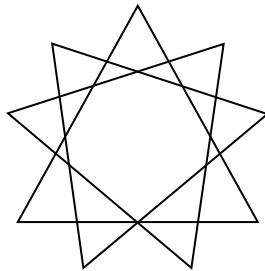
magical acts or Galdor that he becomes fully conscious, *Raena*.

Sigurd remembers the words of Reginn through this awakened omnijective perspective, he realises that the trust that Reginn once held has been shattered and so slays his uncle. The trials of his past have relative truths in illuminating the falsehoods in the words afforded to him and in an act of courage, *Raun*, Sigurd sees all for what it has been and comes to his senses!

My own interpretation of the symbol of the Order of Apep, is of the attainment of Omnijective Perspective. The absolute consciousness contained in the Awakened Psyche, the Blood stained hero – the Red Magus. Rather than three separate ways of thinking, we are able to see that there are connections between the levels and offer something of great value and use in the noble path of seeking the Dragon and our future states of being.

In the words of Boris Balkan from the film The Ninth Gate:

*“I am entering uncharted territory, on the road that leads to equality...
...With GOD”*



VII. The Dragon's Lair

The mythic accounts from the Eddas suggest that the Dragon was more than just a demon of immense proportions as the Egyptians documented Apep.

Located in Niflheim, an icy realm recounted in the myth of the making of the worlds, a misty cold and dark place of stasis. Within this realm is Hvergelmir, described as the source from whence all rivers run. Dependant upon the source and translator, the number of rivers that are named varies, although my preference is for 40 names as it is the number of degrees required to divide a circle into nine equal parts.

Brian Branston in his *Gods of the North*, Thames and Hudson, translates Hvergelmir as meaning “roaring cauldron” and is a geyser. This interpretation suggests that the well or spring is dynamic and active rather than a realm of stasis that would share the attributes of Niflhel. Branston goes on to compare Hvergelmir with the greek myth of “Okeanos”. However, the comparison doesn't explain why there are two concepts, both complimentary in the North; Hvergelmir and Nidhoggr whilst in the South, there is only the term Okeanos.

Nidhoggr meaning “Dread Biter” is at Hvergelmir under the third root of the world tree; Yggdrasil. Nidhoggr gnaws at this root promoting new vigorous growth.

Grimnismal 35

*More wriggling Worms
Writhe under Yggdrasil
Than any stupid ape would suppose:
Goinn and Moinn
-they're Graftitnir's sons-
Grabakr and Grafolludr*

*Ofnir and Svafnir
Shall always I think
Tear at the twigs on it's trunk*

Grimnismal 36

*Yggdrasill Ash
Has troubles of its own
More than any man knows
The stag bites above,
On the side it rots,
While Nidhoggr gnaws beneath.*

In the *J. I. Young translation of the Prose Edda*, Nidhoggr is translated as “striker that destroys” and the snakes named in the *Grimnismal* as:

Goinn	Living in Deep earth
Moinn	Dweller on a moor
Grafvitnir	Grave Wolf
Ofnir	Grey back
Svafnir	Field burrower

All of which are suggestive of reptilian descriptions and attributes that the initiate may use.

In later times, the Vikings took on the archaic custom of naming or engendering Dragons with their swords, also of note at this point. Whilst the Sword was associated with manhood, it was not the weapon of the common warrior but

that of the Noble that fought within the Warlord's retinue. It was therefore a symbol of nobility as the cost of a sword would be much higher than that of the long handled axe. Not only that, but the craftsmanship and skill of the sword maker was much higher than the normal blacksmith. Bearing in mind that Sigurd's sword was made from the pieces of the blade of his Father Sigmund, this is reminiscent of the pieces that make up a damascened blade.

Names for swords are recounted in the Skaldskaparsmal:

Nidhoggr – mean striker

Fafnir – embracer

Guest moin – moor guest

Goinn – Living in deep earth

Such blades looked to contain the Dragon or Serpent's spirit by their ingenious construction. The Sword would have been made from several pieces of metal for lateral and longitudinal strength and for the keen sharpness. The working of these pieces together made the blade of the Sword patterned with swirls and scales like the Dragon itself.

The gods also interact with the Dragon with varying degrees of success although they are not impervious to the venom themselves.

Loki himself is bound in Hvergelmir and the venom of the Serpent drips onto him, again suggestive that the Dragon or Serpent is not of Loki's brood, although the serpent is indicative of something operating outside of natural law.

Nidhoggr is also said to be the devourer of the dead or those images and ideas that are dead in the psyche of the living initiate and the complete souls of those that are uninitiated upon physical death. This image is suggestive of an essential process and that it is essential to the realms of the living. Indeed the comparisons drawn earlier in the funerary associations bring this function back into focus.

Therefore, Nidhoggr is performing a primary function of rejuvenation or remanifestation whilst the well spring of Hvergelmir boils with the potential of creation. In the making of the worlds in the Germanic myth is due to the realm of stasis or ice – Niflheim interacting with Muspellheim the realm of fiery dynamism. What caused Niflheim to interact with Muspellheim across the Ginnungagap? My answer to this is potential, the same potential that spews from Hvergelmir.

The other more visible serpent in the mythology is that of Jordmungandr, the great serpent that rings the world of Midgard and Loki tempts Thor into fishing for it.

Recounted in *Gods of the North*, Brian Branston translates the *Gylfaginning* passage relating to the World Serpent and Odhinn's only interaction with it:

“So the Allfather sent word to the gods to kidnap the whelps and lead them to him, and when they did come before him he cast the serpent into the deep sea, where it now lies completely ringing the world. For the old dragon so increased in length and girth that he came full circle and now grips his tail end in his jaws.”

This description of the world serpent is also a reminder of Okeanos or Ouroboros of the Greeks, the “tail-biter”. Odhinn demonstrates the action of throwing the vanquished into water that is another reminder of the activities of throwing captives booty into water, as identified

in *Valknutr, 9 Lays of Power*. By the same token, he is casting an idea that is dead into the depths, akin to the function of Niflhel and Nidhoggr's purpose of eating the "dead" ideas.

Jordmungandr, translated as the "Great Magical Staff" and as Flowers suggest in his commentary on the seal of the nine angles, is indicative of the temporal cosmos and the medieval planets found in John Dee's work of 1564, *The Hieroglyphic Monad*, from the Dragon Rouge archive.

Therefore it may be seen as the guardian of the connection between the planets and the realm of the fixed stars that so often perplex us. (Kurt Randolph, *Gnosis*, Harper and Row, 1987).

Indeed as stated earlier, the serpentine dragon is in the night sky as Draconis and is the guardian of the Pole (Magical Staff). That rings the world from above.

VIII. Biting the tail

Rather than write a set of conclusions or summary. I would like to quote from memory some words of wisdom in a posting by Nikolas Schreck on the Order of Apep Elist:

"The Dragon will only yield its secrets to those that have played the game by the rules"

These rules are values and personal ethics or authority. This is a noble calling and only the honourable and true follow this path. Such is the journey on the Left Hand Path that it is the LIFE's work and it goes without saying that this work is without end.

"En er hiartblod Fafnis kom a tungo hanom –ok skildi hann fugsrodd!"

IX. The Reading List and Bibliography

Time and Space

The Well and the Tree, Paul C Bauschatz,

This work is fundamental to understanding the Germanic concepts of Time and essential for anyone working on the Runic Left Hand Path.

RUNA Magazine, Eormensyl Hall, London England.

Subscriptions are available through BM Sorcery, London or available through selected sources in London, Atlantis Bookshop is the best bet. Probably the most balanced periodical on encompassing all aspects of the Germanic Tradition, it gives clarity and definition to the Magus word of Runa and provides a more holistic view. The majority of authors are working initiates and this lends to its weight and depth.

Uncle Setnakt's Essential Guide to the Left Hand Path, Don Webb, Runa Raven Texas

This book teaches you many things and among the important ones, personal authority and taking control of your life and its direction.

The Secret of the Runes, Guido von List, Translated by Stephen E. Flowers, Destiny Books, Vermont

This is a technical examination of the work of a profound Master and Mystic. Well worth it for the translation alone.

Green Runa, Edred Thorsson, Runa-Raven, 1996.

The terms of Wihaz and Hailagaz are given a full

assessment, items of equal importance including the Fourfold and Threefold symbolism in the Germanic Tradition.

The Dragon and the Dead

Gods and Myths of Northern Europe, H.R. Ellis Davidson,

A martini extra dry of a book. Essential for understanding the academic interpretation of the mythology.

The scaly skin of the awakened psyche

RUNELORE, Edred Thorsson, Samuel Weiser, 1987.

If you wish to examine the Runes in great detail then this will give you everything that you need to get you started. Not just an exoteric assessment but esoteric examinations of the subject matter therein.

Valknutr, 9 Lays of Power, Valgard, Eormensyl Hall Press, 1998

To quote White Dragon magazine's review, "if Edred Thorsson's work is your Horn of Mead then this is for you". Explores aspects of RUNELORE but of particular interest is number lore.

Dreams in Old Norse literature and their affinities in Folklore, Georgia Dunham Kelchner PHD, Cambridge University Press 1935.

HR Ellis Davidson can be forgiven this is a purely academic work that gives serious insights to the Lore of the Soul. Probably impossible to find, my copy is a photocopy from the Library of UCL.

The Dragon's Heart

The Book of Leviathan, A survival manual of the soul, 8th edition, Various Authors, Temple of Set Inc. various years

Currently being assessed for the Order of Apep, there are many important texts contained in this manuscript. Inspirational and very difficult to put down.

Runarmal I, Stephen Edred Flowers, Runa- Raven Press, 1996

The Magus Word of S.E. Flowers explored in great depth without too many references to the characters in the FUTHARK. A universal book that offers insights not contained in his purely runic books.

The Story of Sigurd the Volsung and the Fall of the Niblungs, William Morris, Ellis and White, 1877.

Although a dated book, it has stood the test of time as being one of the best treatments of the mythology associated with Sigurd. The story of "How Sigurd awoke Brynhild upon Hindfell" is just full of useful operant magical technology and will reward an awakened reader.

Icelandic-English Dictionary, Cleasby Vigfusson, Clarendon Press, 2nd edition 1957

Icelandic is so similar to Old Norse that grammatically only one page of changes is necessary from the Old Norse and Modern Icelandic terms. The nine Old Norse articulations of Runa are found within its covers, anyone who is serious about working in the Germanic Paradigm must have access to this or better still if you have the resources and the time learn Old Norse!

The Dragon's blood

Studia Germanica, S.E. Flowers, Runa-Raven Press, 2001.

This work is fundamental to understanding the broader social context of the Sigurd myth, its bibliography is worth the price.

The Dragon's Lair

A brief note is apt here; if you are not conversant with Old Norse then you should get as many different translations of the Edda as possible. This will give you a more rounded understanding. Also, the Fafnismal, Volsunga Saga, Voluspa and Skaldskaparsmal are found in the Edda's and they are necessary for understanding the Dragon Fafnir and the heroic figure of Sigurd.

Edda, Snorri Sturluson, (Trans. Faulkes): Everyman, 1995

The Prose Edda, Snorri Sturluson, (Trans. J. I. Young)
University of California Press

The Elder Edda, Snorri Sturluson, (Trans. Auden and Taylor):
Faber, 1969

Gods of the North, Brian Branston, Thames and Hudson,
1980.

An excellent work that examines the cosmology and nature of the ancient Germanic world.

APOPHIS: Omnibus Edition

A Draconian Rune Poem

Every Initiate who follows the curriculum of *Ægishjálmur* should write their own rune poem in order to express the Understanding they have gained through their magical process with the runes. In actual fact, most Initiates will write several rune poems over the course of the years, as their Understanding develops and evolves, expressing new nuances of Mystery.

This is a rune poem I have composed upon purely Draconian lines. Each stanza comprises three lines, with seven syllables in each line, numbers of great significance to the Draconian current. Hopefully it will prove inspirational.

*Funds are fair that freely flow,
Gold that streams from hand to hand,
Yet foul the fen of Fafnir.*

*The hooves of mighty aurochs
Thunder upon the hard ground,
Horns upraised, strong and virile.*

*Thurs is hard and deadly old,
Wickedly barbed, grim to hold.
Perils vanquished, at what cost?*

*The mouth of Odin speaks runes,
Inspiring those who can hear.
Shall they then speak in their turn?*

*Ride beyond the horizon,
Rare the sights you will see there,
Unreckoned by the idle.*

*Torch in hand makes light the dark,
Reach is lengthened, bright the spark
Of fire fashioned from man's mind.*

*A gift is good to receive,
But better for the giver,
Due exchange keeps all things fresh.*

*Joy is felt when with one's folk
Time is spent with no regrets,
Happiness then shared by all.*

*Hail is hard, it batters down,
Afflicting rich and poor both.
The new start is good for all.*

*Necessity may indeed
Be mother of invention,
The spark to kindle Desire.*

*Ice is hard and perilous,
Cold and slippery: beware!
But strong is the focused soul.*

*Year is the measure of time,
It brings the fruits of labours.
No man may stop its turning.*

*Yew is the most ancient tree,
Ward of the graves of the dead,
An entrance for the living.*

*The lot-cup is boon and bane,
The measure of a man's luck,
He who casts often may grow.*

*The elk holds high its antlers,
Fierce and proud, sturdy defence,
Tines touching the realm of Gods.*

*Sun is ever a sure guide,
Its rays bring light to our eyes,
Showing the way to progress.*

*Tyr is the keeper of oaths,
Who knows all things have their price.
His path is clear and certain.*

*Birch is the first among trees,
Springing forth from the fresh soil,
Renewing and giving life.*

*Horse makes easy the journey,
Companion in life's travails,
Trust between steed and rider.*

*Man is the Divine in flesh:
Beast, Man and God in one mould.
His task, to fuse them as one.*

*Lake is wide, deep, still water,
Upon which men sail and fish,
Hidden currents lie beneath.*

*Ing is a God of the Earth,
Deep in his breast grows the seed,
Closely concealed till it shoots.*

*Day is from dawn until dusk,
From dusk until dawn again,
Each pole turning the other.*

*Home is a safe enclosure,
Where kin and wealth are gathered,
A place where a man may rest.*

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Other Approaches to the Dragon

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Alchemy and the Cauldron of Inspiration

by Steve Davies

When I first read *Apophis* and its later sister volume *Aegishjalmur*, the quality that set them apart in my own mind was the way they dared to imagine what excellence and maturity might mean for a magus in the world. In our culture of “Magick for dummies” and “become a shaman in a weekend”, here was a work that bravely mapped a territory where something was being asked of us. Nothing less than the full commitment of body, mind and emotions was going to allow the alchemy of becoming to begin. The apprentice wrestles with the blackening of *nigredo* as he faces the shadow of his own inadequacy, the journeyman seeks to make conscious the beginnings of his gnosis via the light of *blanco* and the master or mage.....well what does it mean to become a red mage?

When I began my own journey as a magician over 15 years ago it was to the druids that I was first drawn. This now seems hardly surprising given my own Welsh heritage, studies of Celtic church history and a fair amount of my teenage years playing the Cleric in the world of role playing

games. Although I was later to grow dissatisfied with the lack of deep magickal practice within most contemporary druid orders, the landscape and the myths of the Celtic people still call to the core of who I am.

When seeking to locate a mythic pattern that might provide guidance on the process of becoming within the Celtic tradition it's hard to find a tale as potently instructive as that of Cerridwen and Taliesin. The purpose of this essay will be to consider the parallels that I feel exist between this Celtic tale of shamanic transformation and the draconian process of becoming and remanifestation.

The tale of Cerridwen and Taliesin is well known to many, but in short runs as follows: Cerridwen a dark Mother archetype from sixth century Welsh lore has three children- her son Avagduu is noted for his physical ugliness. Cerridwen decides that in order to compensate for his misfortune she will brew up an elixir that will grant him great wisdom and Inspiration (the Awen). She places the old man Morda and the youth Gwion Bach in charge of tending the sacred cauldron within which this brew simmers for a year and a day. As the brew reaches readiness three boiling drops accidentally land on the thumb of Gwion and without thinking he puts his thumb into his mouth in order to soothe it. Once Gwion has ingested the magical brew, the cauldron cracks asunder and the remaining potion turns to poison. In fear of her wrath, he flees the scene with Cerridwen in hot pursuit. With the potion now on-board he is able to transform magickally in his attempts to allude her- so begins a battle of shape-shifting in an attempt to outwit the dark mother- he a hare, she a greyhound, he a fish, her an otter, he a bird, she a hawk. Finally in a state of exhaustion he becomes a grain of corn which Cerridwen as a hen consumes and thus becomes pregnant. When the child is born his beauty stays Cerridwen's

hand and she chooses instead to cast him into the sea in a leather bag. This bag is then found by Elffin son of the Lord of Ceredigion as he fished for Salmon. As he drew the wondrous child from the bag he was startled by the whiteness of his forehead "This is a radiant brow!"-and thus he was named Taliesin; the infant's ability to speak and create verse demonstrating both the potency of the Awen and his destiny as the greatest of British Bards.

In truth this is a heady tale- as with all truly potent myth it speaks to the deep parts of ourselves as it touches both conscious and unconscious, but the question remains "what lessons can we learn?"

(1) Work puts us in the way of initiatory reality.

Whatever sense of entitlement we might have with regards having spiritual experiences, becoming great mages or being held in awe as keepers of great wisdom, the harsh truth is that unless we put in some graft it's unlikely to happen. Gwion has spent a year and a day tending the cauldron, spending time with the blind man Morda- probably having to listen to endless tales of a life lived and learning how to tend the flames. Not necessarily the easiest or most entertaining of tasks but arguably one in which patience and wisdom are learned. We don't know what Avagduu was up to for this year and a day- maybe reading lots of books about Magick or playing on his Xbox, but what he wasn't doing, was the type of work that kept him close to the true source of inspiration.

It's interesting to note that in its initial stages the work is often experienced as "a dry path" (an accolade given to the Gurdjieff Work), as it emphasises the cultivation of attention and the acquisition of knowledge that are foundational in enabling shifts in consciousness. These

changes often feel like bolts of lightning when they awaken us, but if we track back and study some of the pre-conditions, apprenticeship is often key.

The elixir that lands on Gwion's thumb is the famed "Awen" or inspiration. The concept of Awen is first referenced in the 8th century *Historia Brittonum* by Nennius and given its Indo-European root "-uel" (to blow) it would seem fair to view it as a spirit of Inspiration. For myself as a draconian magician this feels somewhat similar to Milhay Csikszentmihalyi's concept of "Flow", where a person's potential is maximised through accessing a sense of fluid inspiration. For many of us our experience of Flow is both primal and serpentine.

(2) Contact with darkness forcing change.

When Gwion Bach puts his thumb in his mouth a significant initiatory event has taken place-but ingestion alone is not enough! It is the pursuit of the dark enchantress Cerridwen that activates change. The threat of the dark pushes Gwion to activate the magickal potential that lies dormant within. The shape shifting that is the hallmark of the Celtic mage is activated by the pursuit and final consumption by this terrifying dark goddess figure.

The way of the draconian hero is almost always via the black door of contact with the unconscious. In keeping with the deepest insights of Jungian psychology the path of individuation and becoming necessitates the integration of conscious and unconscious material.

This fits well with Michael's concept of the Scarlet Woman as described in *Apophis*-whether it is Babalon or Sigurd's Brynhild it is often in facing the reality of our own desires and longings that we are able to transform both them

and ourselves. This embrace of the black flame should not be confused with a teenage heavy metal “Satanism”- Cerridwen herself learns to develop compassion and Taliesin’s brow is indeed bright! The shadow is to be integrated rather than wallowed in, the word of indulgence becomes the word of transformation and remanifestation.

(3) The Challenges of Initiation –Tradition and Relationship as Safeguards.

I was reflecting recently with a close magickal colleague on the process and meaning of initiation and the way in which the initial stages of crossing the threshold into a tradition or path tended to entail enthusiasm and euphoria whilst subsequent steps seemed to demand periods of stripping down and sacrifice. Although it is unlikely that our rate of transformation will be as fraught as Taliesin’s, the process of becoming is likely to require the relinquishing of old certainties and the casting off of persona that we can no longer sustain.

This process of remanifestation is not an easy one as we contend with the equal and opposite errors of either being confused by becoming endlessly adaptive or having our armour encrusted egos battered by our experience of reality. Via the myth of Taliesin I believe that we can find the keys to finding a synthesis and locate a wise third position between these two extremes-these keys being found in understanding the importance of Tradition and making use of the Anam Cara (Soul friend).

When Taliesin is pressured / tested via the pursuit of Cerridwen his transformations are shaped by the natural world around him- admittedly the world of sixth century Wales is less complicated than our own, but when faced with

crisis and being forced onto the back-foot magickally, he is not reliant only on what's in his head, he turns to the land around him with all the myth and ancestral memory connected to it. So much of contemporary culture encourages us to be reductionist, thoughtlessly relativistic and blindly ahistorical, little wonder that so many of us end up in some postmodern spiritual cul de sac. The way of the draconian mage is one of reconnection to the Land and a deep engagement with Myth in all its rich diversity.

In traditions associated with “the left-hand path” much is often made of its centralisation of the Self as the primary locus of activity. Whatever we may think of this, based on the evidence of psychological maturity within the magickal community (myself included!) it's obviously harder than it would initially appear. How does one keep track of whether the uncovering of “True Will” isn't in fact the product of an over-developed ego or an over-stimulated Id? Enter the soul-friend stage left.

In the tale of Taliesin our erstwhile hero experiences the consolation of spiritual friendship at two critical junctions. When faced with the seemingly endless preparatory graft of tending the cauldron and its fire-Morda is there providing companionship and hard won wisdom. After the harrowing ordeal in the leather bag, it is Elffin his newfound friend that not only frees him but also provides his new name, thereby declaring his newly initiated status. Many of us in our spiritual journeying have experienced the push and pull of either solitary work or group enterprise, when in truth what we really seek is the wisdom and accountability of true friendship.

4. Bardic Manifestation and the Red Mage.

The re-birth of any pre-Christian tradition is always fraught with difficulties and this is especially true with Druid revivalism. For anyone interested in examining this issue further I would highly recommend Ronald Hutton's recent work that has done much to highlight the many contemporary identities that get projected onto these enigmatic sages. Given the scarcity of early source material about who and what the Celtic priesthood was, the observation by Strabo that there were three groupings or classes has often been interpreted by Druid revivalists (heavily influenced by Freemasonry) in a way that sadly places the Bard at the bottom of a rather linear grade system. Such a grade system might be helpful as an aid to magickal training but such a simplistic view does justice to neither what we know of Bards from history or the centrality creative expression plays in Taliesin's initiation.

The honouring of Poets and artists as the custodians of Tradition and Story has been apparent in the Celtic nations from the earliest Roman references through the Medieval period and beyond- the bardic schools becoming extinct lastly in Scotland in the 18th century. What seems clear from the historical accounts, is that the role of the Bard at its best held within it the prophetic function of the Seer (Ovate) and the priestly function of the Druid. It is such a fullness of manifestation that we find in Taliesin as he springs from initiatory darkness with the aid of Elffin.

When Elffin marks Gwion's initiatory transition by renaming him Taliesin- "Behold a radiant brow, Taliesin be called!" the newly named Bard manifests both his newfound status and ability to channel the Awen by holding forth a poem that offers both prophecy and consolation. This manifestation of becoming and flow is evidenced via a

concrete and tangible Work of Art. Thus following Taliesin's example we are no longer are we permitted to "talk a good game" only. Any claims to maturity and ability have to be brought to the table to be assessed and experienced by others. Manifestation is the expression of *Reubedo*- "the reddening"; the conscious and unconscious have reached boiling point in their integration and the overspill from that becoming is shown forth (or not!) in our Art- whichever medium or means we choose.

In *Apophis* Michael discusses the status of the "Red Mage" as it relates to the work of the seventh head of the great dragon. Whether this is an ontological state or more an iterative process of "reddening" I will leave others to decide. What does seem clear to me from both my interaction with Apophis and the tale of Taliesin is that all our talk of attainment must be tested in the forge of Midgard. May our becoming be made manifest in our Art!

Enochian Draconian Magic

Given all the Work that has been done within the Draconian current over the years, within both the Order of Apep and the Order of Leviathan before it during my tenure as Grand Master, it would be remiss of me to close this book without making some mention of the so-called Enochian system of magic developed by John Dee and Edward Kelly in Elizabethan England. These two men were assisted in their endeavours by a band of Fallen Angels (or Angles, as suggested by Anton LaVey), guided throughout by a spirit named Madimi, the Daughter of Babalon.

Many of the founding Workings of the Order of Apep (including both sets of Apep Workings – those by James Lewis which established the Order of Leviathan, and the later ones by me which established the *Apophis* curriculum) were based upon the technologies of Enochian magic. Also, one of the inspired texts of the Temple of Set, channeled through Dr Michael Aquino, is *The Word of Set*, a fresh interpretation of the Nineteen Enochian Keys. I will also now go on record that I have accomplished extensive personal Work with the aid of Madimi.

Given this obvious affinity between Enochiana and

Draconian Magic, it may seem so strange that so little has yet been written bringing the two together. This is simply because the field is so huge and complex. I will state now that I am attempting to compile a Draconian / Enochian workbook to be part of this ongoing series of Apepian publications. But I will also state that it will be a long way off yet. This is because I want to present a properly structured Initiatory process, one which fits the clear model established by *Apophis* and *Ægishjálmur*. I am not content to put out any old bit of recycled rubbish with the word 'Draconian' tacked on the front. The book and the Work will reflect the strong and clear Teachings of the Order of Apep.

Although an extensive book of Enochian Draconian Magic as practised by the Order of Apep is thus quite a way off, I can at least point out some of the key areas which are of particular interest to the Order. so that the enterprising and enthusiastic may commence their own experiments immediately:

- The Enochian alphabet consists of 21 letters (3 X 7). These are the two most significant Draconian numbers. The relations between letter, number and meaning need to be explored and recorded.
- Many of the Enochian Deities mentioned in Dee's records are clearly Draconian in Their origin. We need mention only *abai Vovin* – the Stooping Dragon, Choronzon – a clear representation of the Eye in the Void, and of course Babalon Herself.
- The tenor of the later Dee / Kelly Workings, with the introduction of the sexual elements and the doctrines antithetical to the almost puritanical early communications are stringently Left-Hand Path in tone.

- The strange hooks and curls of the Enochian letter shapes are suggestively serpentine in their aspect.
- The Enochian system has been very successfully applied in the leading contemporary Black Magical organisations, such as the Church of Satan and the Temple of Set.
- In addition to the *Apep Workings* which have already been mentioned, Order Initiates are also using Enochian formulae at the time of writing to unveil the greater Mysteries of the Sixth Head.
- There is a specific 'glamour' to Enochian magic which lends itself well to the Draconian Artist.

For these reasons and others, an Order of Apep publication offering a Seven-Headed curriculum of Enochian Work will inevitably one day appear. However, it is not likely to be the next volume in the series, for the quality control reasons previously cited.

Those who simply can't wait and wish to participate directly in the Order's ongoing Work as it develops, long prior to publication, are invited to email *michael@manxbull.com*

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